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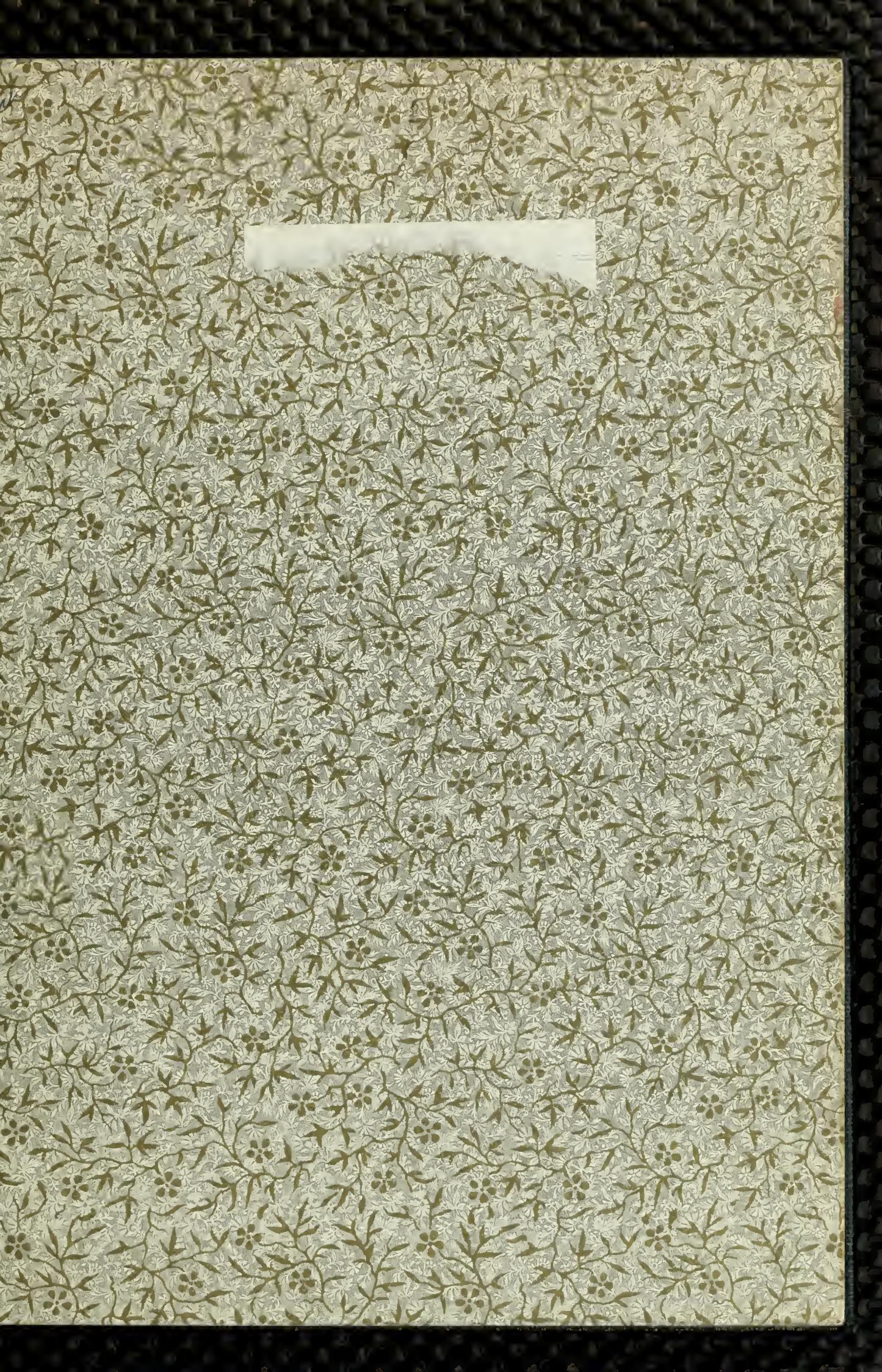
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NATOMA

AN OPERA IN THREE ACTS



THE BOOK BY
JOSEPH D. REDDING

THE MUSIC BY
VICTOR HERBERT



Vocal Score Price \$4.00

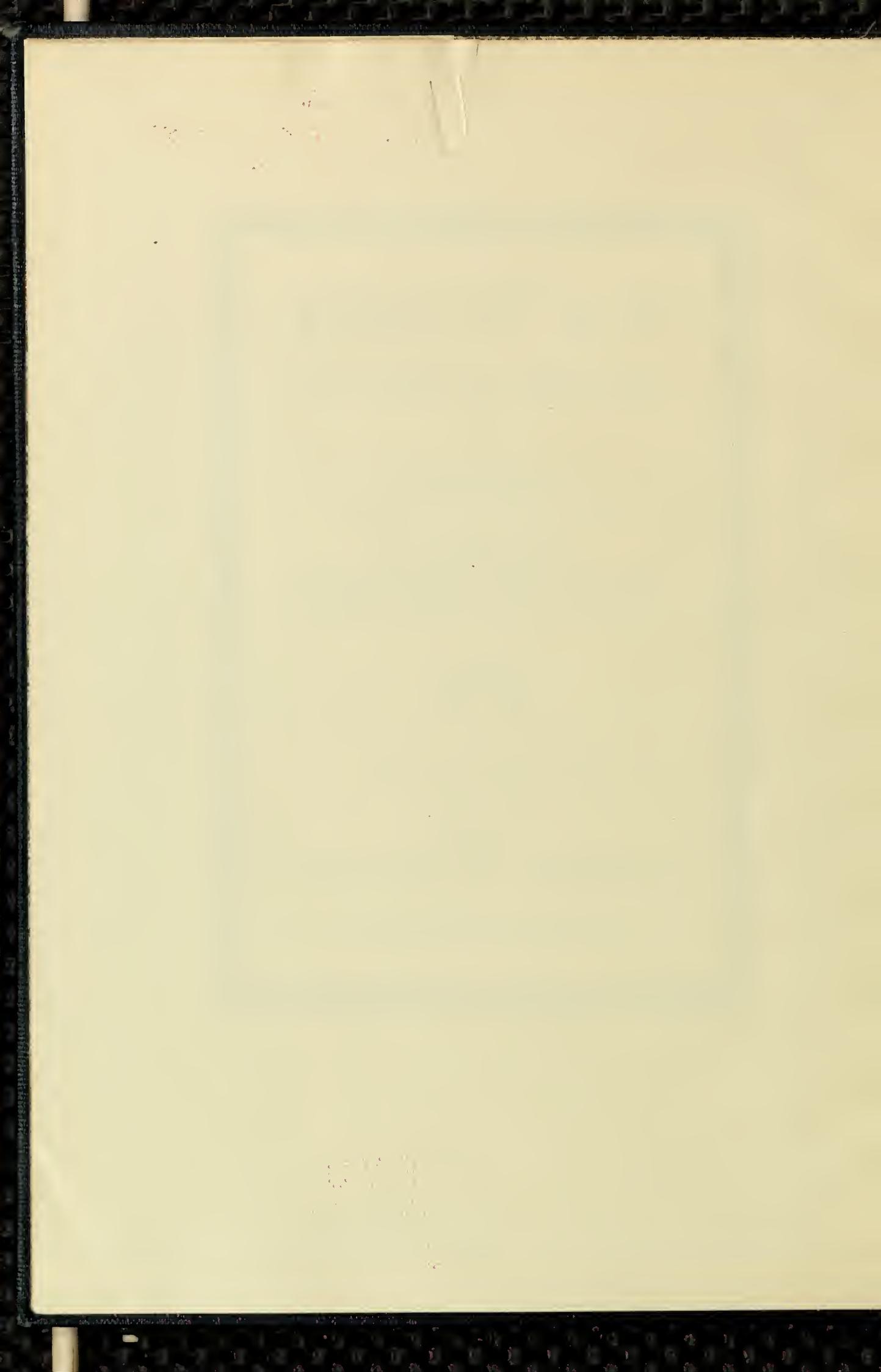
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NATOMA
AN OPERA IN THREE ACTS

CHARACTERS OF THE DRAMA

Don Francisco de la Guerra, a noble Spaniard of the old régime	Bass
Father Peralta, Padre of the Mission Church	Bass
Juan Bautista Alvarado, a young Spaniard	Baritone
José Castro, a half-breed	Baritone
Pico	Tenor
Kagama } bravos, comrades of Castro	Bass
Paul Merrill, Lieutenant on the U. S. Brig "Liberty"	Tenor
Barbara de la Guerra, daughter of Don Francisco	Soprano
Natoma, an Indian girl	Soprano

TWO AMERICAN OFFICERS; AN INN-KEEPER; A DANCING-GIRL;
SERGEANT; ALCALDE; MILK-BOY; LADIES, DIGNITARIES,
SOLDIERS, FRIARS, ACOLYTES, NUNS, CONVENT-GIRLS,
VAQUEROS, MARKET-WOMEN, SPANISH DANCERS,
REAPERS, VINEYARDISTS, SHEPHERD-
ESSES, SAILORS

The scene of Act I is laid on the Island of Santa Cruz, two hours' sail from the mainland; Act II, in the plaza of the town of Santa Barbara on the mainland, in front of the Mission Church; Act III, inside of the Mission Church

EPOCH, 1820, UNDER THE SPANISH RÉGIME

C A S T
for the
FIRST PERFORMANCE OF THE OPERA
at the
METROPOLITAN OPERA HOUSE
PHILADELPHIA

Feb. 23, 1911

Don Francisco de la Guerra	Mr. Huberdeau
Father Peralta	Mr. Dufranne
Juan Bautista Alvarado	Mr. Sammarco
José Castro	Mr. Preisich
Pico	Mr. Crabbé
Kagama	Mr. Nicolay
Paul Merrill	Mr. MacCormack
Barbara de la Guerra	Miss Lillian Grenville
Natoma	Miss Mary Garden

Story of the Opera

The romantic story of Natoma is set in the early mission days of California, when that region was still under Spanish rule. The scene of the first act is laid on the Island of Santa Cruz, one of the Santa Barbara Channel Islands; of the second act, on the mainland in the plaza of the town of Santa Barbara, in front of the old mission church; the third act takes place within the church.

At the opening of Act I, Don Francisco is discovered gazing over the waters of the Santa Barbara Channel toward the mainland, which can be dimly seen in the distance. It is the afternoon of a summer's day, and he is awaiting the return of his only child, his daughter Barbara, who is just leaving the convent, where she has been under the instruction of the padre and nuns of the mission church in the town of Santa Barbara.

Don Francisco muses on the flight of time and the coming of age of his beautiful daughter. His reverie is interrupted by the arrival of Alvarado and three comrades, Castro, Pio and Kagama. Alvarado, a hot-headed young Spaniard and a cousin of Barbara on her mother's side, is anxious to marry Barbara and thus gain control of the vast estates left to her by her mother. Castro is a half-breed of low cunning; Pio and Kagama are vaqueros and hunters. They have all come to the island ostensibly for a wild-boar hunt, but Alvarado has really come to be on hand on the return of his cousin Barbara. After the formalities of a Spanish welcome they take themselves off for a hunt, leaving Don Francisco alone. He enters the hacienda for his siesta.

Natoma and Lieut. Paul Merrill, the American naval officer, come on, hand in hand, over the rise of ground at the back of the stage. Natoma, "The Maid from the Mountains," is a young Indian girl of pure blood. She is the last of her race, and has been the playmate and handmaiden of Barbara during their childhood. She bears upon her face the mystery and sadness of her vanishing race; she is simple and unaffected.

Paul's ship from the United States has dropped anchor in the Bay of Santa Barbara, and he has rowed out to the island several times. He is the first white stranger Natoma has ever seen, and she is captivated by him. She wears around her neck an amulet—a small abalone shell—hung upon a necklace of beads. He asks her to reveal the secret of this amulet, and in pathetic and dramatic recital she tells him the legend of her people. He salutes her as Queen and ruler of this fair country, but she replies sadly:

"Vanished are my father's people,
Now the stranger comes as chieftain."

He asks her whether Barbara is very beautiful, and in an outburst of affectionate emotion she describes the loveliness of Barbara. Realizing that when Paul sees Barbara he will forget Natoma, she begs him to take her, beat her, kill her, to let her be his slave, and falls at his feet.

Distant music heralds the arrival of the convent-girls with Barbara. An ensemble develops, during which Father Peralta and Barbara enter upon the scene, where they are warmly welcomed by Don Francisco. The eyes of Paul and Barbara meet; it is love at first sight.

Castro, unobserved by those on the stage, watches the warmth of the glances which pass between Paul and Barbara. All go into the hacienda except Natoma, who crosses toward the well with a water-jar on her shoulder.

A scene follows between Castro and Natoma; he upbraids her for spending her time with the white people, and exhorts her to come with him as the leader of their own people. She spurns him with disdain as a half-breed, and goes out.

Twilight begins to fall; Alvarado, Pico and Kagama return and meet Castro, who tells Alvarado that Barbara has eyes for no one but the young American. Alvarado laughs at the idea and proceeds to serenade Barbara, who finally appears on the porch. Castro retires into the shadow; Pico and Kagama enter the hacienda at the invitation of Don Francisco.

A scene follows between Barbara and Alvarado, while a drinking-song and the noise of revelry are heard within the hacienda. Alvarado presses his suit. Barbara at first does not take him seriously. He becomes more impassioned, and finally angry at her indifference. He taunts her with having fallen under the glances of the American, and she leaves him abruptly.

Alvarado, enraged, declares he will have the life of the naval officer, but Castro advises caution. Natoma is seen in the arbor listening while Castro discloses to Alvarado in a few words the better way to proceed. He tells him that to-morrow on the mainland will be the great *fiesta*, the festival on the coming of age of Barbara, when the whole countryside will be assembled to do her honor. When the gayety is at its height swift horses will be ready; they can bear the girl away to the mountains, where none can follow; the whole crowd will be with them, for they hate the Americans. Alvarado accedes to Castro's plan, and when Father Peralta and the guests leave the island he vies with the others in his expression of courtesy and good-will.

All the guests take their departure, leaving Don Francisco and Barbara on the porch in the moonlight. The old father bids his daughter good-night and leaves her alone. To herself she declares her love for Paul. Paul, impelled by longing, enters hurriedly, and they have an impassioned love-duet. A light appears in the first window of the hacienda. Barbara, fearing her father, prevails upon Paul to depart. He leaves her "until to-morrow." The light passes from the first window and reappears in the second window; then in the third. Barbara crosses the stage and disappears into the hacienda in the darkness. The light passes the third window and appears in the fourth; Natoma is seen

with a lighted candle in her hand. She seats herself at a table by the window and places the candle where the light shines in her face. With her elbows on the table and her face in her hands, she gazes, silent and immovable, out into the moonlight.

The second act takes place on the mainland, in the plaza of the town of Santa Barbara. It opens just before the dawn. In the dim light at the back of the stage can be seen the imposing towers and steps of the church, while still further in the background rise the mountains of Santa Inez. At the left is a red-tiled adobe inn. At the right is a partly constructed grand-stand and platform.

Natoma enters from around the arcade of the church. She approaches the small door of the church and stands a moment on the steps, as if to touch the font of holy water, but turns away and in recitative and aria gives expression to the conflicting emotions by which her heart is torn. She leaves rapidly as life commences to stir in the plaza. A milk-boy, playing upon his pipe, delivers his pigskin of milk to Bruzzo. Market-women appear. Soldiers, with drum and trumpets, deliver the flag of Spain to monks on the steps of the church, and the colors are raised to the strains of the Spanish national anthem.

The soldiers break ranks and are served at tables by Bruzzo. Carpenters proceed to complete the festooning of the grand-stand; temporary booths are brought on, in which the women display their wares—*scraps*, rosaries, beads, belts, blankets, fruits, flowers, etc. Some fill their water-jars at the fountain. Mandolin and guitar players sing a sentimental song. The scene becomes more lively and gay and the Vaqueros are announced; they appear in the roadway, gaily dressed for the occasion. The song of the Vaqueros, sung by Pico with chorus, is met with cheers. Alvarado comes on, wearing the dress of a grand cavalier, with a gorgeous *serape* over his shoulders. He is followed by his men, Castro holding himself somewhat aloof. Alvarado makes the round of the booths until he meets the eyes of Chiquita, the dancing-girl. She allures him with click of castanet, and together they dance the Habanera.

Kagama from the roadway cries, "They come, they come!" The crowd is pressed back by the soldiers. Children climb upon the roof of the inn.

Alvarado, Pico, Castro and Kagama are in front. To a triumphant chorus the Alcalde appears from the roadway. He is followed by the leading dignitaries of the town. Convent-girls come in, strewing flowers. Finally Don Francisco and Barbara enter on horseback, Natoma walking by Barbara's side, holding her hand. Don Francisco and Barbara dismount, and, followed by Natoma, the leading dignitaries, ladies, and the Alcalde, they make the circuit of the stage and mount upon the grand-stand. Natoma remains at the foot of the steps of the grand-stand with folded arms. A formal ceremony ensues in which Don Francisco expresses his joy and satisfaction at the tribute to his daughter upon her coming of age. Barbara bursts into a joyous song, "Awake, my love, the Spring is here," in which the fullness of her heart finds expression.

Then Alvarado springs forward, pays a tribute to his cousin in lofty language, and begs the honor of a dance with her. She accepts, and together they begin to tread the dainty measures of the minuet. A cannon is heard off stage. Alvarado would continue, but Barbara hesitates. The booming is heard again; Kagama announces that the American ship is saluting and that an envoy from the United States is about to arrive under escort. Don Francisco orders their fitting reception; Barbara returns to the grand-stand.

A chorus of American sailors is heard off the stage. They come on, followed by Lieutenant Paul and two brother-officers. Paul, in salutation of the flag of Spain, sings a solo in heroic vein, an ode to the great Columbus and to Columbia, Fairest Goddess of the Land, which is, of course, an ode to Barbara herself. He is welcomed by Don Francisco upon the grand-stand, where formal presentations are made.

Alvarado, who has shown his agitation during this scene, again comes forward and demands that his cousin Barbara continue her dance with him. It is apparent that the crowd side with Alvarado, and Barbara, at the instance of her father, steps down and continues the dance. By a preconcerted arrangement many couples now take part in the dance. The minuet accelerates, and breaks into the Pañuelo, or Handkerchief-Dance. This is the dance of declaration, at the climax of which each gallant places his hat upon the head of his lady-love. This is done by all of the men, including Alvarado. Each girl retains the hat upon her head except Barbara, who tosses Alvarado's hat to one side, and, turning toward the grand-stand, joins her father. The people are sullen, but Don Francisco tries to make light of the affair, exclaiming, "Nay, nay, my friends! a dance is but a dance! On with the *fiesta!*"

During all this scene Natoma has sat upon the steps of the grand-stand, motionless. Now Castro breaks through the crowd of vaqueros in front of the inn doer. He is in an ugly mood. He rails at the puny dances of modern times. Striking his dagger fiercely into the ground, he demands from the crowd if there be any one who dare dance with him the ancient dance of the Californians, the Dagger-Dance. Like a panther he makes the circuit of the stage, asking that his challenge be met. The people turn away with a show of fear; but Natoma rises slowly, draws the dagger from her belt, and strikes it into the ground beside Castro's. The crowd are amazed. Castro would refuse to dance with her, but she looks sternly at him and points with authority at the daggers. The orchestra breaks into the wild and barbaric rhythm of the dagger-dance.

All eyes are riveted on the dancers, whose evolutions become more and more wild and intense. Kagama and Alvarado slip to the front and untie the leather thongs which support the railing of the grand-stand in the angle facing the audience where Barbara is seated. Alvarado removes his *serape* from his shoulders and creeps up to the edge of the grand-stand near Barbara. Natoma and Castro simultaneously pluck the daggers from the ground and cross each other in the movement of the dance. As Alvarado smothers Barbara in his *serape* and

is pulling her down off the grand-stand, Natoma makes a lunge at Castro, who parries her attack. She purposely passes him, and just as Alvarado and Kagama have covered Barbara with the *serape*, Natoma plunges her dagger into Alvarado.

The dance comes to a stop with a crash. Alvarado, with a wild cry, falls dead. Don Francisco clasps Barbara in his arms. Natoma stands motionless, dagger in hand. Castro would rush upon Natoma, but is held by Paul's brother-officers. The people rush to tear her to pieces; Paul draws his sword, and with his sailors and the soldiers holds the crowd at bay. Wild with rage, they again seek to break through and get at Natoma.

The great doors of the church open and Father Peralta appears. He stands on the steps of the church, holding over his head the crucifix. "Hold!" he cries, "Hold, in the name of Christ!" The people turn toward the church and, seeing the crucifix, fall on their knees, making the sign of the cross. Father Peralta turns toward Natoma with a gesture of protection. Natoma drops the dagger, and, staggering toward the steps of the church, falls at the feet of the priest. Still holding his crucifix aloft, Father Peralta exclaims: "Vengeance is mine, saith the Lord!"

The third act is laid within the Mission Church. It is the afternoon of the same day. The church extends obliquely across the stage; the altar at the left front and the main doors of the church, which are closed, at the right. There is a stained-glass window, through which the glow of the afternoon sun falls upon the steps of the altar. The main aisle of the church extends across the stage, leaving a space in front of the altar-rail. A cross-aisle runs to a double arched door, which is closed. There is an organ-loft over the doors at the right, and a pulpit at the upper end of the altar.

At the rise of the curtain, Natoma is discovered alone in the church. She is huddled together on the steps of the altar with her head between her knees. As if partly dazed by the situation, she croons an Indian lullaby to herself. Gradually coming to her senses, she sings the injustice to her people in the coming of the white man. She becomes impassioned and calls upon the Great Spirit to give her strength and power to join her people and bring down destruction upon the strangers.

At the height of her invocation Father Peralta appears from behind the altar and exclaims, "Peace! peace in the House of God!" She would defy him, but the benign dignity of the priest quiets her. He appeals to her, and would have her understand the beauty of the teachings of the Church and of the great love of the Madonna. She will not be comforted, but would go her own way. The priest again appeals to her to accept the protection of the Church. In simple language he recalls to her mind her childhood days with Barbara, and their mutual love. This strikes the one responsive chord in the heart of Natoma. She realizes that her life is ended, and that by putting herself under the protection of the Church she will bring happiness to her idolized mistress, Barbara.

She turns to the priest and says simply: "Love shall be repaid by love; I will do thy bidding; I have spoken!"

Father Peralta summons the acolytes and bids the church doors to be thrown open. He dons his vestments. Natoma stands upon the steps of the altar, facing the length of the church. While the choir of monks intone the ancient Gregorian hymn, "Te lucis ante terminum," the church fills. Father Peralta mounts the pulpit and proclaims the divine word: "Come unto me, all ye that labor and are heavy laden, and I will give you rest." From behind the convent-garden door is heard the nuns' chorale of praise on the reception into their order of a new convert.

Now the doors of the convent-garden open slowly as the nuns' chorus grows in volume. The nuns enter and form two rows from the doorway to where the main aisle intersects the cross-aisle. The choir in the organ-loft takes up the theme of the nuns' chorus. It reaches a climax, with the nuns kneeling on either side of the cross-aisle.

As Natoma's love-theme develops in the orchestra through the church music and the nuns' chorale, Natoma walks slowly down the main aisle, reaches the pews where Paul and Barbara are seated, pauses, and turns, facing the altar. Barbara and Paul, as if under the spell of some controlling power, come into the aisle and kneel before Natoma, who takes the amulet from off her neck and gently places it over Barbara's head and shoulders. She then turns and continues down the main aisle to the intersection of the cross-aisle, and passes between the kneeling nuns to the open door of the convent-garden.

She stands there with her back to the audience, in the flood of light from the convent-garden. The nuns rise and walk past her on either side. Peralta lifts both his hands in benediction. Paul and Barbara are still kneeling in the aisle. Finally Natoma passes through the doorway of the convent-garden. The doors close upon her. The church music stops. There is a second's pause. The full orchestra plays *fortissimo* Natoma's Indian theme of Fate.

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Natoma

Act I

The scene shows the hacienda of Don Francisco on the Island. Porch left, with entrance showing interior with windows. Semi-tropic treatment, out of doors. Back drop shows blue waters of the Santa Barbara channel, with dim line of mainland in distance. An arbor and vine-covered well are right, with stone bench around part of well. Main entrance shows pathway centre. The scene is rich in coloring - a woodland dell. - Time, afternoon and evening of a summer's day.

Scene I

At rise of curtain Don Francisco is discovered at top of hill, gazing over the water toward the mainland.

Book by
Joseph D. Redding

Music by
Victor Herbert

Molto tranquillo

Piano

(Curtain)

Musical score for orchestra and vocal parts. The score consists of four systems of music.

- System 1:** Starts with a dynamic *fp*. The vocal parts sing "σ σ σ σ σ". The key signature changes from F^{\flat} to B^{\flat} at the end of the system.
- System 2:** Dynamics include *molto cresc.* and *ff*. The vocal parts sing "σ σ σ σ σ". The key signature changes from F^{\flat} to B^{\flat} .
- System 3:** Key signature is F^{\flat} . The vocal parts sing "σ σ σ σ σ". The dynamic is *f*.
- System 4:** Key signature is F^{\flat} . The vocal parts sing "σ σ σ σ σ". The dynamic is *f*.

(off stage)

Off-stage voices and piano score.

- Pico:** Sings "A - ie!"
- Alvarado:** Sings "A - ie!"
- Castro:** Sings "A - ie!"
- Kagama:** Sings "A - ie!"
- Piano:** Playing eighth-note chords in F^{\flat} major.

Don Francisco (turning up-stage)

(Enter Alvarado, Castro, Pico, and Kagama)

D.F.

Can it be my daughter?

A.

Alvarado (at back)

Hail! Don Francisco, hail!

D.F.

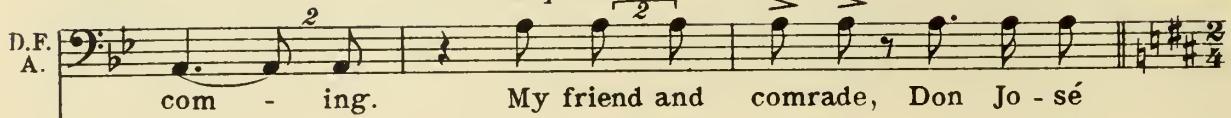
Don Francisco

Wel-come, Ju-an Bau-tis - ta, and al - so your good

D.F.

friends! Our is - land home is great-ly hon-ored by your

Alvarado

a piacere

Allegro feroce ma moderato in tempo

A.

Castro!

Don Francisco

D.F.

Welcome, Se - ñor, your name is known to me!

D.F.

Ca - ba - lle - ros, I greet you. So

D.F.

sel - dom do I leave this isle in my ad-vanc - ing

D.F.

years, _____ you must regard me quite a strang-er in the land.

D.F.

(All) (bowing low)

— At your ser-vice, Se - ñor! _____

(Alvarado and

poco a poco rit.

companions take seats)

molto rit.

Tranquillo

(Don Francisco claps hands; two Servants appear on porch)

Musical score for Tranquillo and Don Francisco. The score consists of two staves. The top staff is for Tranquillo, starting with a bass clef, a 9/8 time signature, and an 8. The bottom staff is for Don Francisco, starting with a treble clef, a 9/8 time signature, and a dynamic 'p'. Both staves feature sixteenth-note patterns with grace marks.

Don Francisco

D. F.

Tor - til - las! Mes - cal!

Continuation of the musical score for Don Francisco. The treble clef staff continues with a 9/8 time signature and a 2 over 2 measure repeat sign. The bass clef staff continues with a 9/8 time signature and a 2 over 2 measure repeat sign.

D. F.

(Servants bow and)

My guests will drink with me.

Continuation of the musical score for Don Francisco, featuring a vocal line. The treble clef staff shows a melodic line with eighth-note pairs and sixteenth-note patterns. The bass clef staff shows harmonic support with sustained notes and chords.

exeunt into hacienda)

Continuation of the musical score, showing a transition in instrumentation. The treble clef staff continues with a 9/8 time signature and a 6 over 8 measure repeat sign. The bass clef staff continues with a 9/8 time signature and a 6 over 8 measure repeat sign.

Alvarado

A.

We beg the priv - ilege of a hunt upon the rang-es of your hills,

Continuation of the musical score for Alvarado. The treble clef staff shows a rhythmic pattern of eighth and sixteenth notes. The bass clef staff shows harmonic support with sustained notes and chords.

A. where bound the antlered stag and vicious boar.

Poco animato
Don Francisco *f*

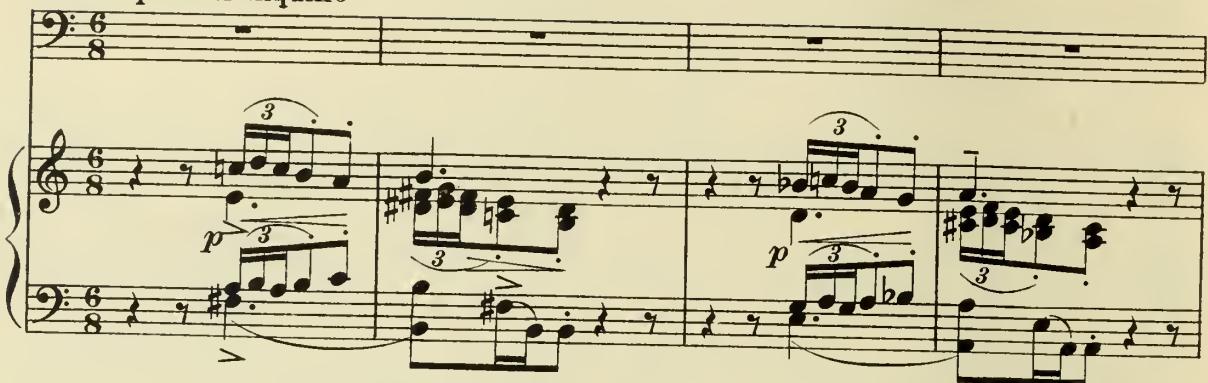
D.F. My isle is yours...

D.F. Se-ñores, my house is
a tempo

D.F. hon-ored by your pres-ence!
(lifts flagon)
p cresc.
poco accel.

(all drink)

Un poco tranquillo



A.

p espressivo

Alvarado

And Bar -

a tempo

poco accel. *3*.

poco rit.

p

p

A.

Poco meno

- ba-ra, my fair cou-sin, I fain would greet her

p

A. D.F.

Don Francisco

and present my comrades. I would she were here to greet thee.

*Castro (aside)**Don Francisco*

C. D.F. She has not come.

Don Francisco: This is the day of her re -

D.F. turn; Her con - vent years are ended. Since ear - ly morn I've

D.F. peered out o'er the water To find in ev-er-y sail and

D.F. Alvarado Animato

A. poco rall.

I of - fer a

D.F. white-wing'd gull the coming of my daugh - ter.

Animato

poco rall.

A. *toast, good friends,* And bid you hom-age pay To

portato *portato* *Poco meno*

A. one whose beau-ty lends New lus-tre to the day: Barba-ra de la

p *p molto cresc.*

a tempo

A. Guer - - - ra! *Tempo I*

ff

Poco pesante *Poco* *ff*

P. Bar - ba - ra de la Guer - - -
Castro *ff*

C. Bar - ba - ra de la Guer - - -
a tempo

A. Bar - ba - ra de la Guer - - -
Alvarado *ff*

K. Bar - ba - ra de la Guer - - -
Kagama *ff*

cresc. possibile

Poco pesante

a tempo ff

P. ra!

C. ra!

A. ra!

K. ra!

D.F. Don Francisco (with great feeling) You fill my heart to o-verflowing.

A. Alvarado (rising) Come, we must a-way. The shadows deepen

A. ear-ly in the moun-tains. Our sport a-waits us.

Tempo I

Don Francisco

D.F.

Good luck at - tend you! I beg on your re - turn to come this

D.F.

way. — My house, my cel-lar, my boats, are at your com-

Molto animato

(They depart)

D.F.

mand!

P. Pico

A. Alvarado

C. Castro

A-dios, Se - ñor!

A-dios, Se - ñor!

A-dios, Se -

Kagama

C. K. *ñor!* Adios, Se - ñor!

sempre dim.

perdendosi

pppp

Timpani

Andante espressivo
Don Francisco

D.F.

Oh, Child of love, Oh Child of grace, I see in thee thy mother's face, And

Oh, Child of love, Oh Child of grace, I see in thee thy mother's face, And

p espressivo

29

८

D. F.

like a perfume rare Her gen-tle spir-it fills the air. My

Poco più mosso

D.F.

Bar - ba - ra, my Bar - ba - ra, my Bar - - - - - ba -

8

A musical notation for the word "ra!" on a guitar. It consists of two vertical stems on the first two strings of a six-string guitar. The top stem has a small circle at its top, representing a note. The bottom stem has a small circle at its middle, representing another note.

(Exit Don Francisco)

D.F.

ra!

—

Digitized by

1500

Scene II

15

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

6
8

ppp dim. *perdendosi* *pppp*

6
8

L'istesso tempo
(dotted of preceding movement)

N. Natoma
parlando

When I say to you,

rit.

N. *a tempo*

Fol - low, you must o - bey me!

rit.

a tempo

6
8

pp rit.

a tempo



Moderato



P. Paul

p

You little witch! Where are you

p

rit.

P.

lead-ing me? This is all so strange to me. *rit.*

pp

fp rit.

Natoma *p semplice*

No matter.

a tempo

This is an is - - land of good cheer. We are a - lone,

for at this hour good Don Fran - cis - - co -



takes his si - es - ta.

N. *poco f*
Come! _____ *p* come!

N. P. *molto tranquillo*
Ah! Na -

P. *a tempo*
to - ma! this is - land hath in - deed a charm.

P. *f* Oh! Na -
cresc. *f* *p*

P.

to - ma, 'tis you

pp

P.

who casts a spell o'er all my

rit.

P.

sens - es.

rit.

22341

Lento espressivo

Natoma *p*

No one has ev-er

spoken un - to me as you do..

Your voice is soft and gen - tle.

No one has ev-er spoken un-to me as you do.

Molto lento

p parlando

N. Are all A-me-ri - ca-nos fair and good to look up-on?

Allegro moderato

N.

Lento

Paul

You lit - tle wild - flowr!

P.

Natoma

Allegro moderato (Tempo I) *poco a poco rall.*

N.

N. peo - ple and the great land far o'er the
 piano accompaniment

N. wa - ter. *poco a poco rall.* 2 >
 piano accompaniment

N. until I bid you cease, *sempr rall.* 2 & and that
dim. *pp*
 piano accompaniment

N. *più rall.* will never be. *lunga*
più rall. *pppp*
 piano accompaniment

Moderato e molto rubato

23

Paul

p poco accel.

poco rit.

Gentle maiden, tell me, have I seen thee in my dreams, I

p poco rit. dim.

won-der? When a - bove my pil-low from the

a tempo

grazioso

molto cresc. night fell star - - - ry gleams, I wonder?

poco accel.

mf

f rit.

poco accel. a tempo Ev-er am I haunted by a pair of eyes so

p

P. *poco rit.* — *a tempo*
 deep and gleaming, *a tempo* In whose wealth un -

P. *poco ten.* — *poco accel. e cresc.* — *f dim.*
 fathomed lie the shafts of love — a - sleep and

P. *Più lento* — *molto rall.*
 dreaming. Ev 'ry glance she gave me woke my
a tempo
f rit. — *poco accel.* — *molto rall.*

P. *molto lento*
 heart and roused my soul from slum - ber.
molto lento

P. *dolce* *ten.* *poco accel.* *rit.*

Gentle maid-en, tell me, have I seen thee in my dreams, I
poco accel.

P. *won - der?* *a tempo tranquillo* *pp* *dim.* *ppp*

P. *Animato*

Come, Na - to - ma!

mf *molto cresc. e accel.* *f.*

P. *pp*

Tell me of your peo - ple, — tell me of Na - to - ma; —

p *pp subito*

(taking the amulet, which is hanging around Natoma's neck, in his hand)

P. Lento

— and see! what is the secret of this charm you guard so close-ly?

molto cresc.

sfz

ff

sf

sf

riten. e molto dim.

pì dim. e rall.

Lento

Natoma

N. Would you ask me of my peo-ple, — Of my fa-ther and his

fa - ther? Then I bid you now to

Più lento

N. lis-ten.

From the clouds came my first fa-ther;

3

N.

Out he stepped up-on the mountain

colla voce

N.

O-ver there up-on the main-land,

In the ear-ly dawn of

N.

morn - ing, —

N.

And his peo-ple — followed af - ter.

17219?

a tempo 3

Soon there came an aw - ful fam - ine, — And his peo - ple paled with

a tempo 3

b8: bb:

hun - ger, — Paled with hun - ger and the

fam - ine, —

Molto tranquillo

N. Molto tranquillo
 To the Spir-it of the moun - tain, To the Spir-it

N. poco rit.
 of the wa - ters.

N. poco animando
 And lo! his prayer was an - swered;

N. At his feet, in un - told num - bers,

N. *ten.* Tossed up by the might - y o - - cean,

8. *semper cresc.*

N. Found

molto cresc. he there

ff ritentente the a - ba -

sf rit.

Molto maestoso

N. *ff*

lo - - ne,

N. *p*

Rich with meat the a - ba - lo -

molto dim.

ff

N. *rit.* *lunga* *Molto lento parlando*

ne.

In the old age of my father

N. *lunga* *rit.* *ppp*

All my brothers had departed,

Lost in bat-tle with the stranger.

Più lento
pp molto espress.

Then my fa-ther called me to him,— And he said to me, "Na-

8

*ppp l.h.**ppp*

to - ma, Thou, the strongest, thou, the el - dest,

8

pp

8

Shalt succeed to my do - min-ion. On thy neck I hang the

8

*pp**pp*

8

pp

8

p

8

p

N. bo - som - As a deed of gift and
molto cresc.

N. plen-ty From the Spir-it to his
ten. *allarg.* *allargando e cresc. possibile*
p l.h. molto cresc. *l.h.*

N. peo - ple!" *Più mosso*

P. Paul I sa-lute thee, Na - to - ma, Prin - cess, Queen - and

N. Rul-er of this fair and ra -

Molto animato

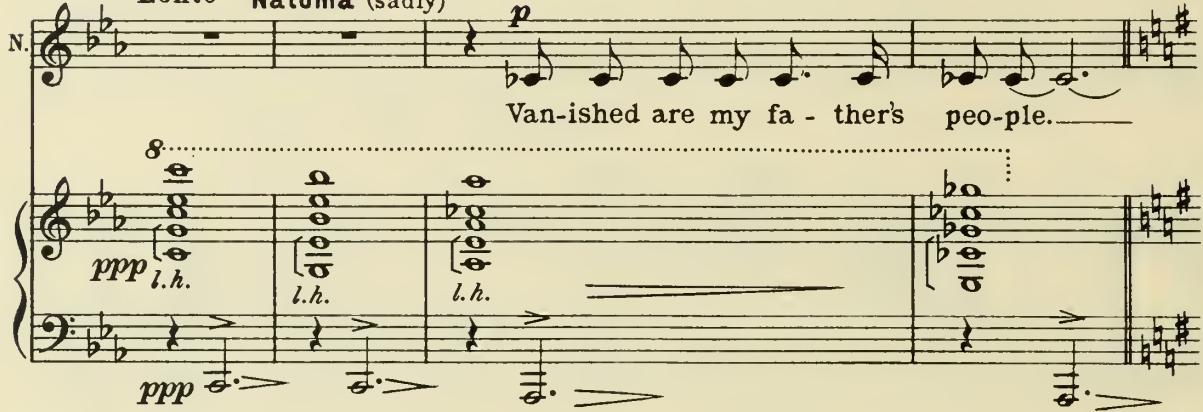
N. - diant coun - try!

Meno mosso

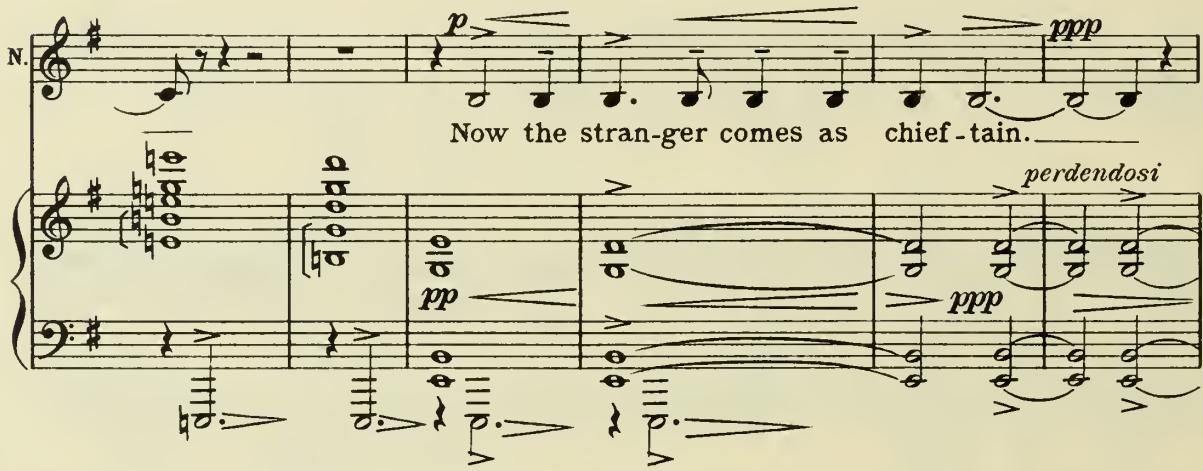
N. poco a poco rall.
e calcando

Meno

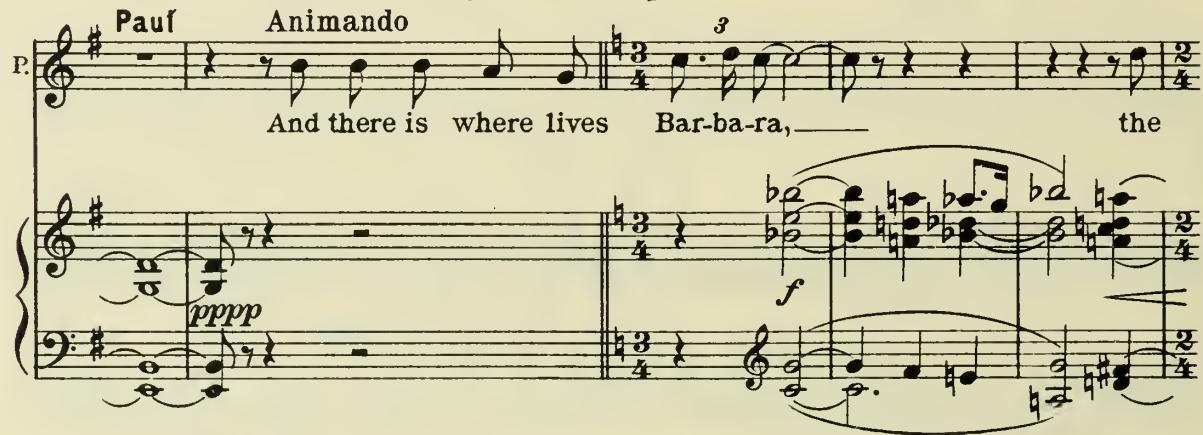
Lento **Natoma** (sadly)

N. 

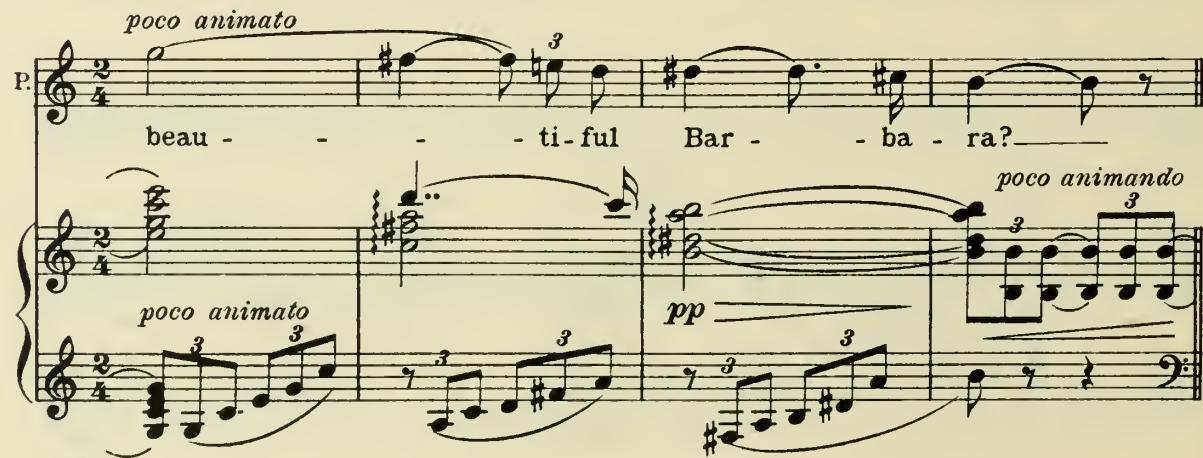
Van-ished are my fa - ther's peo-ple.

N. 

Now the stran-ger comes as chief-tain.

P. 

And there is where lives Bar-ba-ra,

P. 

beau - ti - ful Bar - ba - ra?

P. Tell me, Na - to - ma, tell me, tell me,

P. rit. ten. p rit.

P. is she so ver - y beau - ti - ful?

Natoma *colla voce* dim. rit.

N. Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra! *p accel.*

N. Allegro moderato *p molto leggiero*

N. She is more beau - ti - ful than the fawn in

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This musical score page contains five staves of music. The top two staves are for the piano, showing chords and dynamic markings like 'rit.', 'ten.', 'p rit.', and 'dim.'. The third staff is for the voice, with lyrics 'Tell me, Na - to - ma, tell me, tell me,' followed by 'is she so ver - y beau - ti - ful?' and concluding with 'Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra!' The fourth staff is for the strings, labeled 'Natoma' and 'a tempo'. The bottom two staves are also for the strings, with the first labeled 'Allegro moderato' and 'molto leggiero', and the second labeled 'She is more beau - ti - ful than the fawn in'. The piano staves include dynamic markings such as 'rit.', 'ten.', 'p rit.', 'dim.', and 'colla voce'. The string staves include 'a tempo', 'p accel.', and 'pp'. Measure numbers 22341 are at the bottom left.

N. spring - time! She is more love - ly than the poppies on the
8.....

N. hill - - side! My Bar - -

N. ba - ra! Her eyes

N. are like the stars in blue wa - ter. Her lips are red

N. berries in the dew. When you see her, you must love her.

N. *p molto cresc.*
Oh, Paul! when you see her, you will

N. *fp sempre cresc.*
love her! Oh, Paul! when you

N. see her, when you see her, you will

(Natoma stands transfixed)

N. love her!

N. ff

N. It had to be! — It had to be! — Oh, Paul!

N. — Take me, beat me, kill

N. — me, but let me be your slave! —

N. (She falls at Paul's feet)

C.

Scene III

Arrival of Barbara, etc.

P. *Paul* *pp* You lit-tle wild flow'r,— Na - to - ma!

PPP dolcissimo

Più lento

molto cresc.

Lento

l.h. *dim. sempre*

ff *dim.* *p* *pp*

Andantino

O - hé!

O - hé!

Andantino

O - hé! _____ o -

O - hé! _____

N. Natoma *parlando*
Bar - ba-ra!

hé! _____

O - hé!

p

8.....

Convent Girls A -
(behind scene) A -

cresc.

float, a - float, a - float in our o - pen boat, We
float, a - float, a - float in our o - pen boat, We

swing on the eve - ning tide; The low waves gen - tly
 swing on the eve - ning tide; The low waves gen - tly

glide. We come, we come, fair isle of the Sun - set
 glide. We come, we come, fair isle of the Sun - set

sea, To bring her home to thee, Sweet
 sea, To bring her home to thee, Sweet

Bar-ba - ra, home to thee! O - hé! O -
 Bar-ba - ra, home to thee! O - hé! O -

poco rit.
hé! O - hé! O - hé! A -
 a tempo
 poco rit.
hé! O - hé! O - hé! A -
 a tempo

float, a - float, a - float in our o - pen
 float, a - float, a - float in our o - pen

$\frac{8}{8}$

L'istesso tempo

Soprano

A musical score for soprano voice in 12/8 time, key of A major. The vocal line begins with a dotted half note, followed by a long sustained note, and then continues with a series of eighth notes. The lyrics "boat," and "We" are written below the staff.

boat,-

We

The image shows a musical score for the Alto part. The key signature is one sharp, and the time signature is 12/8. The measure starts with a dotted half note followed by a long sustained note. This is followed by a dotted half note, a quarter note with a fermata, another quarter note, and a final eighth note. The word "beat" is written below the staff under the first note, and "W" is written below the staff under the last note.

d.

1

A musical score for the Tenor part. The key signature is one sharp (F#), and the time signature is common time (C). The first measure shows a rest followed by a fermata over the second measure. The second measure contains a single eighth note. The third measure begins with a fermata over two eighth notes, which are then followed by another eighth note.

Retainers

Our mis-tress

A musical score for the Bass part, spanning ten measures. The key signature is one sharp (F#), and the time signature is common time (C). The bass clef is used. The first measure begins with a rest followed by a dotted half note. Measures 2 through 10 each contain a single note on the second line of the staff, with stems pointing up. Measure 2: eighth note. Measure 3: quarter note. Measure 4: eighth note. Measure 5: quarter note. Measure 6: eighth note. Measure 7: quarter note. Measure 8: eighth note. Measure 9: quarter note. Measure 10: eighth note.

Our gen-tle mis-trress comes at last, So lift your voic-es high.

L'istesso tempo

A musical score for 'The Swing' by Brahms. The vocal line starts with 'swing on the eve - - ning tide,' followed by a melodic flourish with a grace note and a fermata. The piano accompaniment consists of sustained notes in the bass and harmonic chords in the treble. The vocal part continues with 'The' on the next line.

swing on the eve - - - ning tide, _____ The

A musical score for 'The Swing' by Charles Villiers Stanford. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction 'p' (piano) and a tempo instruction '♩ = 120'. The bottom staff is for the voice, showing a bass clef and a common time signature. The lyrics 'swing on the eve - - ning tide,' are written below the notes, with a fermata over the last note. The score is annotated with a circled '3' above a bracketed group of three notes in the piano part, and a curved line under the vocal line from the end of the word 'tide' to the beginning of the word 'The'.

swing on the eve - - - ning tide, _____ The

comes at last, ————— So lift your voices high.

comes at last, _____ So lift your voices high

Her drear-y con-vent days are past.—

low waves gen - - tly glide, We
 low waves gen - - tly glide, We

— Her drear-y con-vent days are past,
 — are past, And turned to rev - el - ry.

come, we come, fair isle of the Sun - set
 come, we come, fair isle of the Sun - set

lift your voic-es high, lift your voic-es high! Our mis - tress

p.

sea, ————— To

sea, ————— To

comes! ————— Our mis - tress

Her drear-y con-vent days are past, And turned to rev - el - ry.

bring — her home to — thee, ————— Sweet

bring — her home to — thee, ————— Sweet

comes at last, ————— So lift your voic - es high!

She comes at last,

Bar - ba - ra, home to thee! O - | 8

Bar - ba - ra, home to thee! O - | 8

— so lift your voic - es high! | 2

— she comes at last, our gen - tle mis-tress comes at | 2

hé! ————— O - hé! ————— O - | 8

hé! ————— O - hé! ————— O - | 8

Her con-vent days are past, Our mis-tress comes at last!

last, lift your voic - es high, lift your_

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hé! _____ O - hé! _____ O - hé! _____ O -
 hé! _____ O - hé! _____ O - hé! _____ O -

Her con-vent days are past, — And turned to rev-el-ry! — Her convent days are past!
 voic-es high! Her con - vent days are past,

hé! _____ O - hé! _____ O - hé! _____ A -
 hé! _____ O - hé! _____ O - hé! _____ A -

Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!
 are past!

float, — a - float, — in o - - - pen

float, — a - float, — in o - - - pen

She comes! — she comes! — Lift your voic -

She comes! — she comes! — Lift your voic -

marcato

molto cresc.

boat, — She comes!

boat, — She comes!

- es high! She comes!

- es high! She comes!

p

p

p

pp

poco a poco cresc.

With

loud ac-claim we cheer her

poco a poco cresc.

pp

claim we cheer her name,

claim we cheer her name,

loud ac-claim we cheer her name! with loud ac-claim we cheer her

name! with loud ac-claim we cheer her name!

sempre cresc.

we cheer her name,
divisi we cheer her name, we

with loud ac - claim, we

name! With loud ac - - claim we

Bar - ba - ra! Bar - ba - ra!

sfs *sfs*

with

cheer her name with loud ac - claim, we

cheer her name with loud ac - claim, we

cheer her name, we cheer her

our joy and pride, our joy and pride!

ff

cheer *rit. 3* 12
 cheer *rit. 3* 12
 name, Wel - come,
 — With loud ac - claim we cheer her name! *rit. 3*
rit. 3 12
rit. 3 12

name, Our joy and
 name, Our joy and
 Bar - ba - ra!
 Our gen - tle mis - tress comes at last, So lift your voic - es high!

f p sempre cresc.

pride, Bar - ba - ra!
 pride, Bar - ba - ra! Wel - come home!
 Our gen - tle mis - tress comes at last, So lift your voic - es high!
 Bar - ba - ra!

p molto cresc.
 Wel - come home! wel - come home! We cheer thy
p molto cresc.
 Her convent days are past! her convent days are past! We cheer thy
p molto cresc.
 Wel - come home, sweet Bar - - ba-ra! We cheer thy
p molto cresc.
 Her convent days are past! her convent days are past! We cheer her, we cheer her!

p molto cresc.
molto cresc.

name _____ with loud _____ ac -

name _____ with loud _____ ac -

name _____ with loud _____ ac -

— Our gen-tle mis - tress comes at last, We cheer her name with loud ac -

molto allarg. e cresc. possibile

ff

Molto maestoso

claim! _____ Praise — our

claim! _____ Our ho - ly

claim! _____ All praise — to

claim! _____ Our ho - ly church, we

Molto maestoso

ho - - - - - ly church, and for thy
 church, we thank thee for thy grace, and
 thee, our ho - - ly church, we thank thee for thy
 thank thee for thy grace, and for thy man - y

8

man - y bless - ings, praise to thee!
 for thy bless - ings, praise to thee!
 man - y bless - ings, praise to thee!
 bless - ings, praise to thee!

Allegro con fuoco

molto pesante e tutta forza *ff*

Allegro con fuoco

Barbara

B. *ff* Na-to - - - ma!

con abbandono

ff tutta forza

Don Francisco

f portato rit. Molto meno

D.F. My daugh-ter!

Barbara

molto espressivo Fa - ther, dear Fa - - - ther!

Un poco animato

a tempo

Don Francisco

F. To you, il - lus - trious Pa - dre,

my house, and all who with me a - bide, are in-

F. Father Peralta (placing Barbara's hand in that of her father)

P. debt-ed. The debt is ours,— Don Fran - cis - co!

P. In the beau-ty of her char-ac-ter your

Animato
Don Francisco

F. Good friends, I bid you all to enter and drink — with me —

(F.) (seeing Paul) to this glad re-un - i-on. But

D.F. stay! we are hon-ored by the pres-ence of a stran - ger.

Natoma (simply)

N. Natoma (simply)

This is Señor Paul, from the big ship that came from o'er the

rit.

Animato

N. *wat - ters.*

Molto maestoso

Paul 3

P. *I am Lieutenant Paul*

P. *Mer - rill* *of the brig "Lib - er - ty,"* *from the U-*

P. *nit - - ed States.*

cresc. possibile

P.

Molto animato

P.

Molto animato

P.

(Paul bows low)

P.

rubuto *ten.* *rit.* (Barbara's eyes rest on Paul)

May I do homage to your beau-ti-ful daugh-ter?

colla voce

p *espress.*

p *ritenuto*

Un poco maestoso
Don Francisco

D.F.

Come, Father Pe-ral - ta, and you, Señor, and good friends

fp

all, complete my joy by drinking round my

board from a cask of Spanish wine. Come within!

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Ensemble

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows fall, We bid thee wel - come

tutta forza

ff

coll' 8ve

home, Where hap - pi-ness and peace shall be found,

home, Where hap - pi-ness and peace shall be found,

home, Where hap - pi-ness and peace shall be found,

home, Where hap - pi-ness and peace shall be found,

coll' 8ve

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps
 peace shall be found, Hal - lowed the ground, No more shall thy foot - steps
 peace shall be found, Hal - lowed the ground, No more shall thy foot - steps
 peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

coll 8ve

8.....

bid thee to roam, We wel - come thee home, _____ wel -come home,
 bid thee to roam, We wel -come thee home, _____ wel -come home,
 bid thee to roam, We wel -come thee home, _____ wel -come home,
 bid thee to roam, We wel -come thee home, _____ wel -come home,

8.....

— wel - come _____ to thy home, come _____ to thy
 — wel - come _____ to thy home, come _____ to thy
 — wel - come _____ to thy home, come _____ to thy
 — wel - come _____ to thy home, come _____ to thy
animato
 home, _____ thy home!
 home, _____ thy home!
 home, _____ thy home!
 home, _____ thy home!

Più mosso
 p pp
 home, _____ thy home!
 p pp
 home, _____ thy home!
 p pp
 home, _____ thy home!
 p pp
 home, _____ thy home!

Più mosso
 p . . .

8
sempre dim. *dim.*

Poco più mosso (All exeunt)

Now wel - come home!

Now wel - come home!

Now wel - come home!

Wel - come!

Poco più mosso

dim.

ppp

rit.

Kettledrums

Lento

8

p agitato

f rit.

p

Lento espressivo

Natoma

N.

Oh, the wonder of his speaking, Like the wind up - on the

ppp

N.

moun - tain, Like the riv - er thro' the val - ley!

Più lento

N.

Speak to me a - gain, my chief - tain!

pp

molto rit.

ppp

Allegro feroce ma non troppo agitato

(Castro appears suddenly, and confronts Natoma)

Piano part (measures 70-73):

- M1: *sfz*
- M2: *p*
- M3: *sfz*, *fz*
- M4: *sfz*, *p* *molto cresc.*

Orchestra part (measures 70-73):

- M1: Dynamic markings: *sfz*, *p*, *sfz*, *fz*, *sfz*, *p* *molto cresc.*
- M2: Crescendo marking: *cresc.*

Scene IV

Natoma, Castro, Alvarado, etc.

Castro

Castro (measures 74-77):

Can I be-lieve my eyes? You, the i - dol of our
people, the daugh - ter of your
mighty fa - ther,

Natoma (measures 74-77):

to fetch and carry for these dogs!

Alvarado (measures 74-77):

Dynamic markings: *fz*, *fp*, *f*, *bv.*, *fp*, *bv.*, *sf*, *sfz*.

Natoma

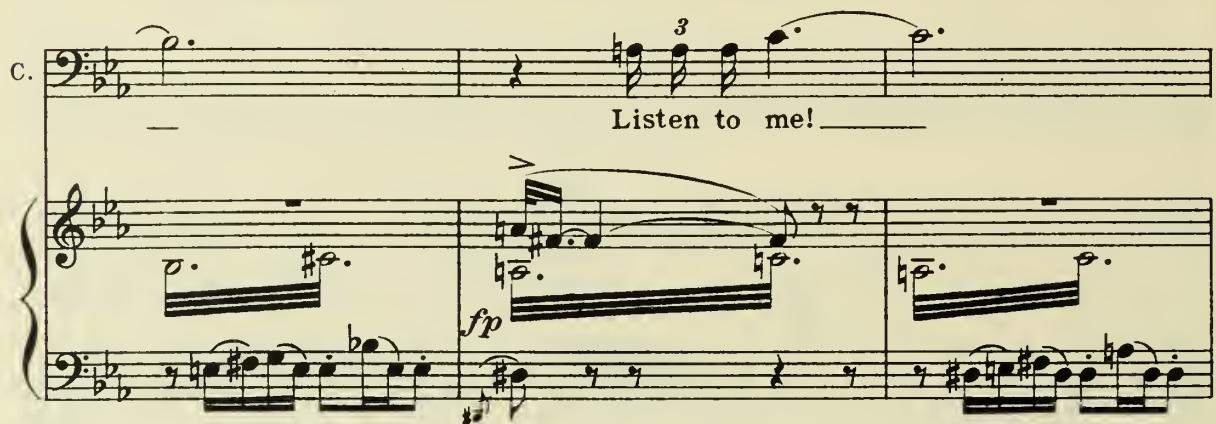
2

Cas - tro, what do you mean?

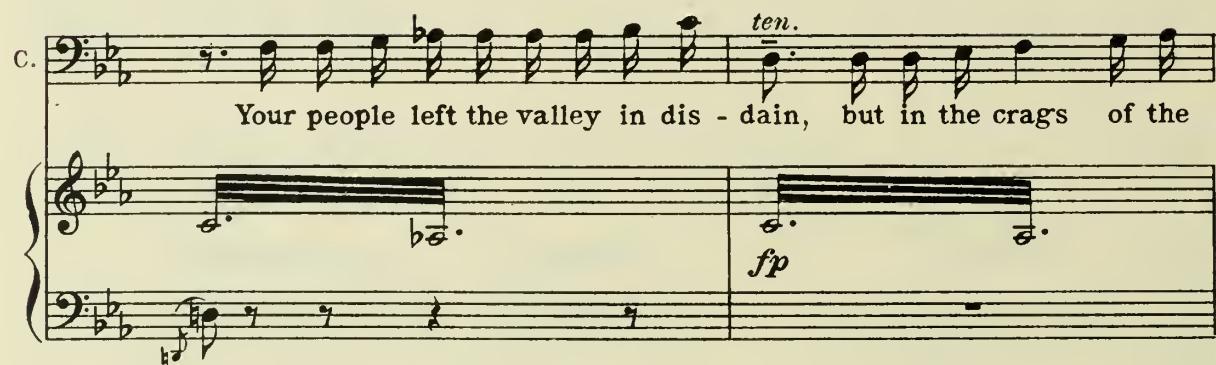
N.

c. 

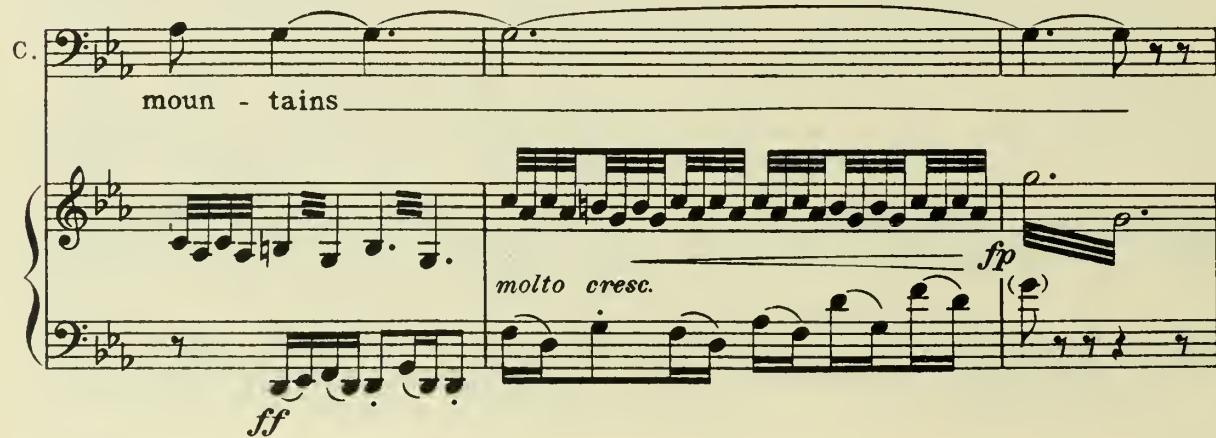
strangers. Listen to me!

c. 

Listen to me!

c. 

Your people left the valley in dis - dain, but in the crags of the

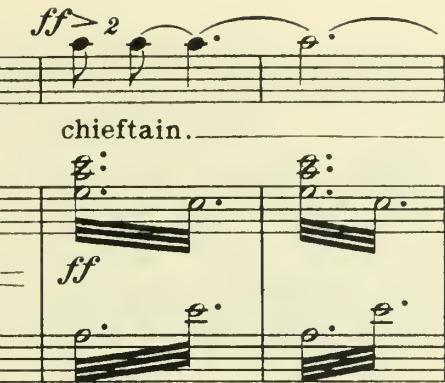
c. 

moun - tains

molto cresc.

fp

ff

*molto cresc.**ff*

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c. *ff*

f

ff

Ah! Na - to - ma!

8

f *ff*

c. Na - to - ma, be - hold me!

8

ff

p

They call me Jo - sé Cas - tro. It is not my

p

fp

fp

fp

p. *2.*

molto cresc.

c. name, — not my name: — I am Tu-ol-

fp

fp *molto cresc.*

p. *2.*

ff

c. um-ne, — he who leaves no trail. — Your

c. peo - ple are my peo - ple! —

3

6

8

c. *Come!*

cresc.

dim. *with me!*

p *molto cresc.*

fp *fp cresc.*

c. stran - gers, as the win-ter tem-peст shakes the

c. leaves from the trees!

N. Natoma ff
Don't touch me!

C.

N. 10 ff accel.
Molto agitato
You are no In - dian!

N.

Castro *p*

Soft - ly! soft - ly! I would not make you

fp misterioso

pp

p (sneeringly)

an - gry; and yet, me - thinks, if that young Lieu -

pp

fp

pp

p

v> *v>* *v>* *v>*

tenant from the big ship asked you —

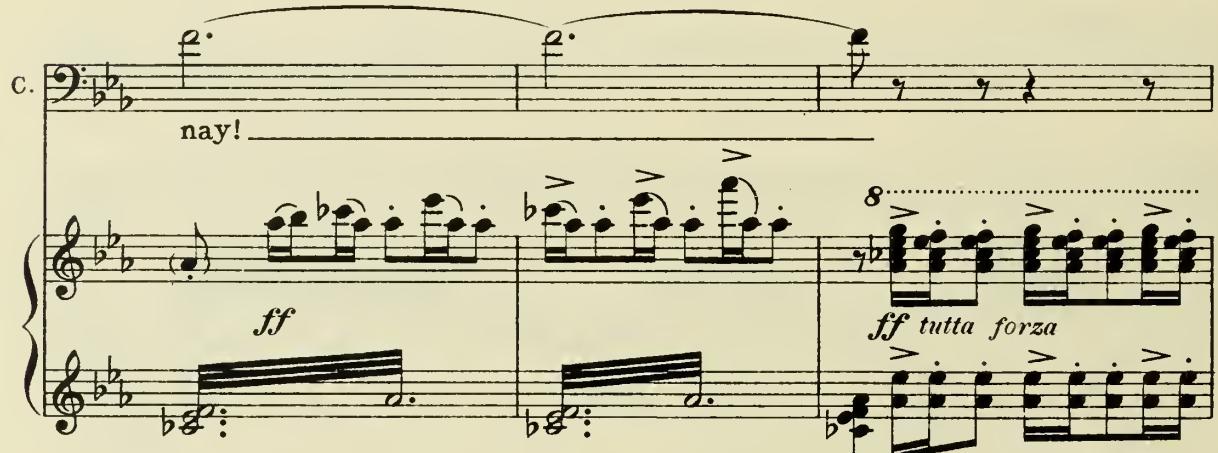
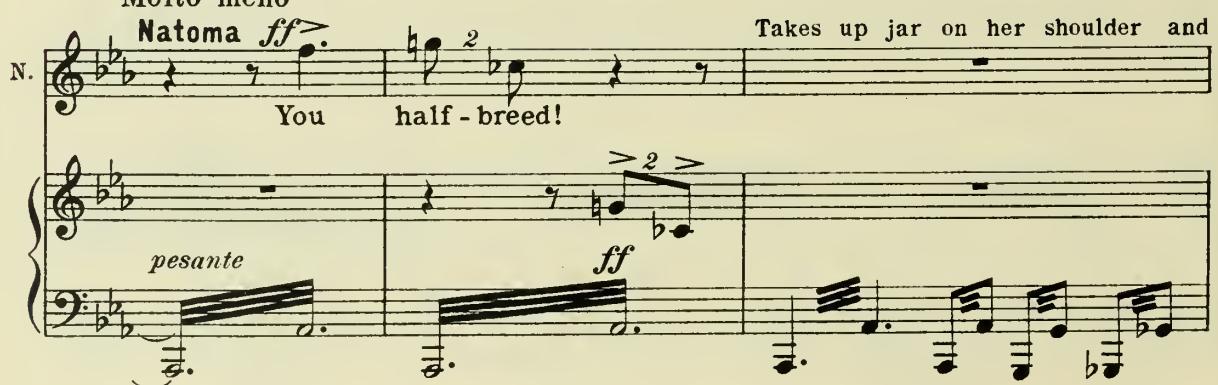
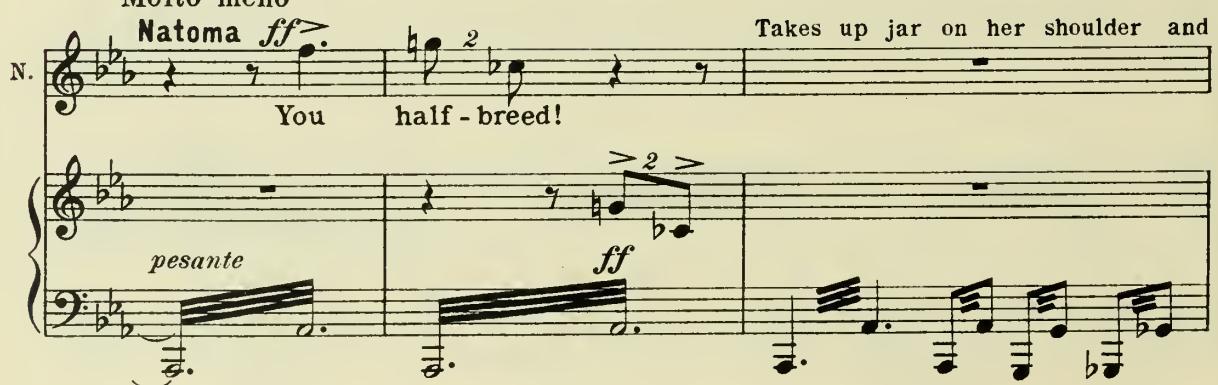
sempre più agitato

fp

pp

fp molto cresc.

sfpz

c. 
 to his wigwam, you would not say him
 nay! 
 (he laughs) Ah! ha! ha! ha! ha! ha! 
 Molto meno 
 Natoma 
 Takes up jar on her shoulder and
 You half-breed!

exit at the back of well. As she goes off, Castro comes to edge of well, leans

Musical score for orchestra and basso continuo. The score consists of two systems of music. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 1 starts with a rest in the treble staff, followed by a dynamic ff. Measure 2 begins with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings 8va bassa.....

over it, and calls out to her, but under his breath)

Musical score for orchestra and basso continuo. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 3 continues the eighth-note patterns from the previous measure. Measure 4 begins with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings 8va bassa..... : attacca

Moderato **Castro** (alone)

Musical score for orchestra and basso continuo. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 5 starts with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings It is not you he will ask to his wigwam - It is

Musical score for orchestra and basso continuo. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 7 starts with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings sf. Measure 8 begins with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings fp.

Musical score for orchestra and basso continuo. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 9 starts with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings Barbara! I know it!

Musical score for orchestra and basso continuo. The top system shows three staves: treble, bass, and basso continuo. The bottom system shows two staves: bass and basso continuo. Measure 11 starts with a bass note in the bass staff, followed by eighth-note patterns in both bass staves. The basso continuo staff has markings ff.

C.

even if I am a half-breed!

a tempo

sff sff *senza tempo* *sff sff*

f

8va bassa

cresc. *cresc. molto*

molto animando

f

(They tune their guitars)

81

Meno mosso



Castro

She has come!

poco rit.

Alvarado

(pausing)

p

Moderato

A. What, Bar-bar-a? *p* ma distinto

C. The Padre brought her with the convent girls; they're all in-

(Alvarado shows his anger)

side, and with them that young of-fi-*cer*.



animato
più f

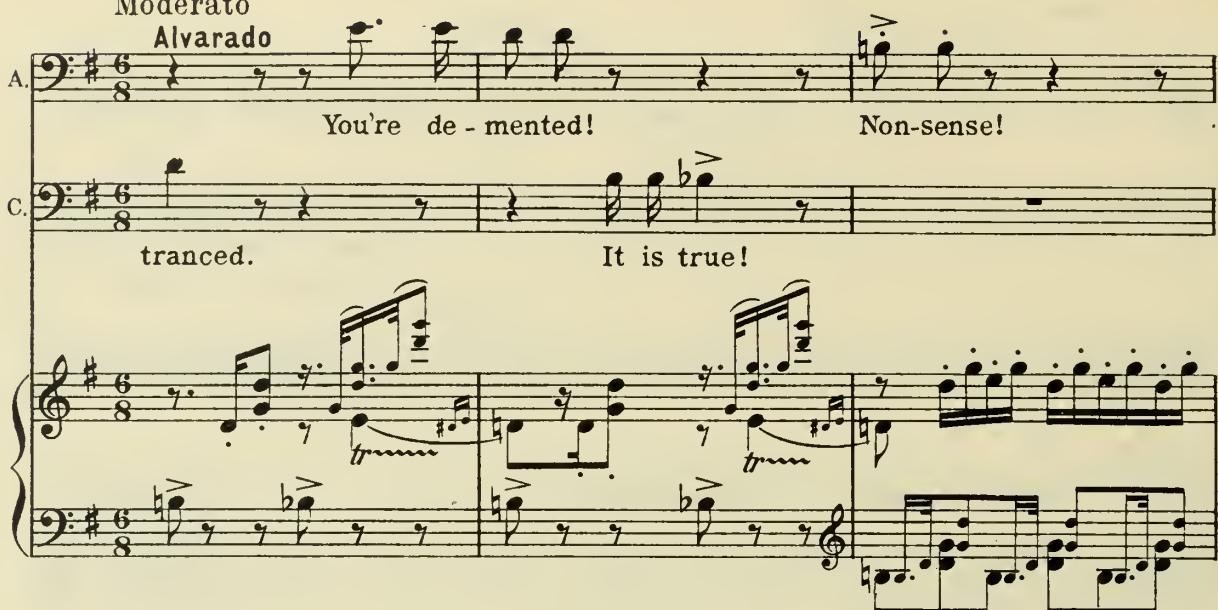
con abbandono

Bar-bar-a has eyes for no one but him; she is en -

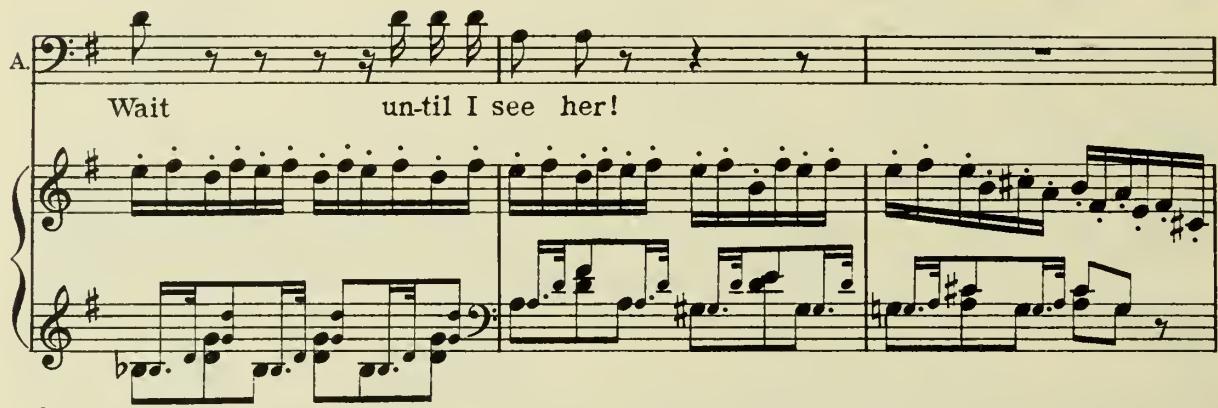
rit.

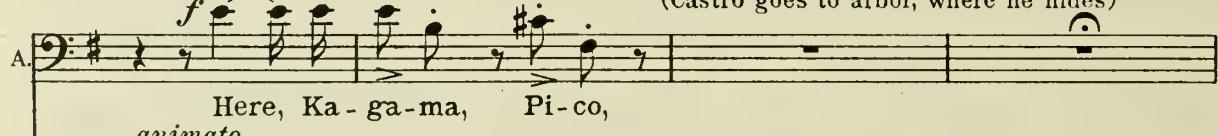
fz
animato

Moderato
Alvarado

A. 

You're de - mented! Non-sense!

C. 

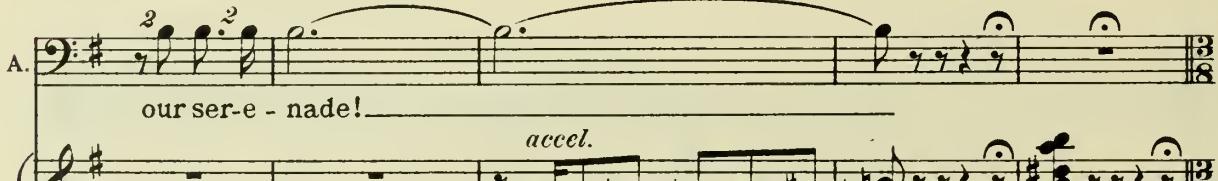
A. 

Wait until I see her!

(Castro goes to arbor, where he hides)

A. 

Here, Ka - ga - ma, Pi - co,
animato

A. 

our ser-e - nade!

accel.

Serenade

Moderato

A. When the sun - light dies, — When the feet have pressed, Are the
simile

A. night-wind sighs, When the dove is a - sleep in the tree,
 pop - pies blessed, And the vi - o-lets yield their per - fume;

colla voce

A. I will come, my love, — With the stars a - bove, — To pay hom-age, fair
 'Tis the wild, wild rose, — Ev - 'ry-where it blows, From thy beau-ty hath

A. cou - sin, to thee, fair cou - sin, to thee.
 stol - en its bloom, hath

A. Where thy stol - en its bloom. Oh, my

A.

la - dy - love,— oh, my la - dy - love,— Leave me not in the dusk to re -
pine; — Oh, my la - dy - love,— oh, my la - dy - love,— Bid me
sing to thy beau - ty di - vine!

(Barbara appears in doorway of porch) **Barbara**
Ju-an Bau-tis - ta!

B.

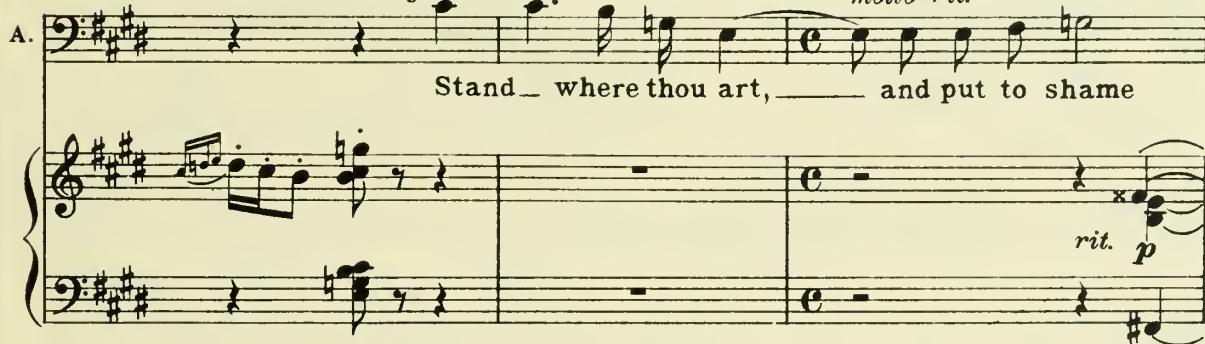
Scene V

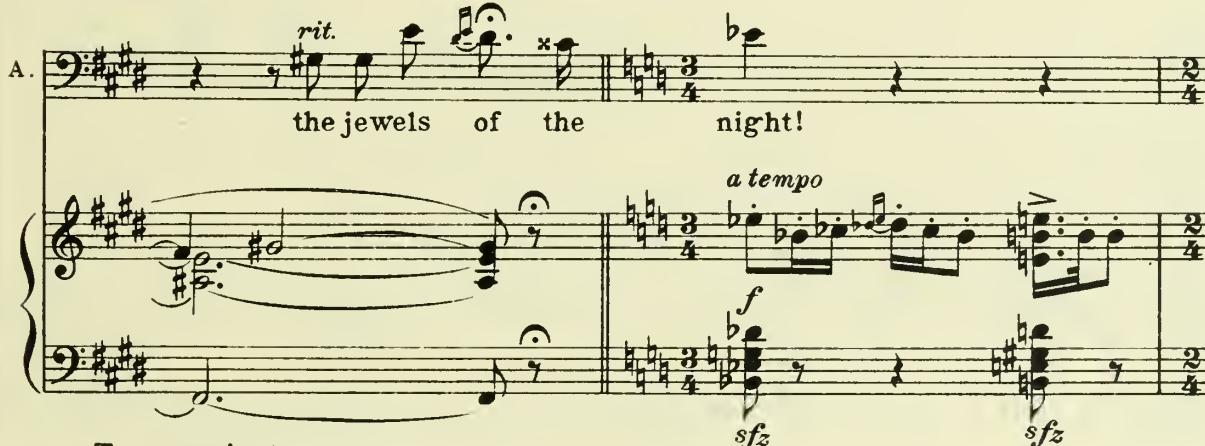
Allegro giusto

Alvarado

A. 

Meno
molto rit.

A. 

A. 

Tempo giusto
Barbara
ten.

B. 

ritenente

Tempo I

B. *conventwin - dow.*

ritenente imitating Alvarado

Poco animato

A. Alvarado 'Twas I who sang it to thee from be -

rit.

A. hind the man-za - ni - ta bush... *dolce* *tranquillo*

A. Ah! beau-teous Bar-ba-ra, - how sweet of you to re -

Barbara

B. Fie! up-on you, Ju-an!

A. member!

a tempo *cresc.* *sf*

Andante

B. You sang that same song to Chi-qui-ta-

B. or was it Te-re-si-ta? and you swore it was writ-ten for
her and her a-lone.

B. Nay, nay! to thee a -

Alvarado

A. lone!

A. lone!

grazioso

Barbara

B. *rit.*

A little bird flew in-to the convent with the mes-sage; — you

colla voce

a tempo

p

B. *f*

know — lit - tle birds

8.....

B. *leggiero*

a tempo

can some-times fly e - ven o - ver con-vent walls. *a tempo*

Alvarado

A. *'Tis*

8.....

a tempo

A. *rit.*

cal - um - ny!

Lis-ten to me, — I im -

rit.

ffz

Allegro con spirito

Tenor

Drinking-Chorus
(behind Scene)

To him who drinks the

Bass

To him who drinks the

(Orchestra behind Scenes)

Allegro con spirito

Alvarado

plore!

wine of Spain,

All oth - er joys of life are vain,

good old wine of Spain,

All oth - er joys of life are vain,

And Bac - chus laughs to see us quaff The
 And Bac - - chus laughs to see us

good old — wine of Spain, — the
 quaff The good old wine of Spain, the good old

good old — wine of Spain! —
 wine of Spain!

Tra la la la la la tra la la la la!
 Tra la la la la la
 Tra la la la la!

Barbara
 Oh, won - - - drous day,

pp.

la la la la la!
 Tra la la la!
 Tra la la la!
 la la la la!
 Tra la la la!
 Tra la la la!

that brings me home once more -
Alvarado
 (interrupting) Hear me, Bar-ba-ra!

Tra la la tra la la tra la la! Tra la la la la la la la la la
 Tra la la tra la la tra la la! Tra la la la la la la la la la la

molto cresc.

A. You're no long-er a girl, but a

pp cresc.

la!
 la!

fz

A. wo - man.

mf

93

93

Tra la la la! tra la la la! tra la la, tra la la, tra la
Tra la la la! tra la la la! tra la la, tra la la, tra la

ff

f

p

sfz

sfz

sfz

3

3

la!

la!

secco

Meno mosso

Alvarado *f* *b2* *p*

f cresc. molto

I am, — sweet Bar-ba-ra, with ev'-ry

sfz

sfz

#p

p

più agitato

A. drop of my heart's blood, my life! my love! my soul!

mf cresc.

accel.

sfz

22341

Molto appassionato

A.

A.

molto appassionato

Fair one, lis-ten to my
Sonore > > > >

dim.

A.

vow of love, A vow that from my ver - y soul is

A.

spok - en! Fair one, Par-a-dise and heav'n a-bove I'd

A. give to ravish from thy lips a to - ken!

A. Bar - - - ba - ra! to hold thee in my arms I'm

A. yearn - ing: Fair one, gaze with - in my eyes To see the

A. fire that still a - lone for thee is burn - ing!

A. Fair one, lis-ten to my vow of love, a vow that from my ver-y soul is
 spok - en! Fair one, I pray, give me thy re-ply,
 On thy an-swer will I live or die!
 Bid me to live, to live or

Tempo I
Girls (behind scene)

Falsetto Bar-ba-ra! Bar-ba-ra!

Tenor Tra la la la! tra la la la! Ah, ha ha ha ha

Bass Tra la la la! tra la la la! Ah, ha ha ha ha

die!

Tempo I

ha!

ha!

Barbara

Yes, yes, I'm com - ing!

Alvarado (facing her angrily)

Molto agitato

A.

There was a time I was your

A.

choice! What has changed
dolente

A.

my cousin?
sempre incalzando

A.

There is another!

Barbara

Juan Bau-tis - - - - ta!

A.

*tutta forza**fff molto accel.*

Meno

Ju - an!

Alvarado

And you but a con-vent girl!

*sempre ff**ff**dim.*

(he laughs)

(in derision)

Ah ha!

Oh in - nocence, thy

*poco rit.**fz**colla voce*

name is Bar-ba-ra de la Guer - - -

a tempo, poco accel. più allarg.

fp cresc.

a tempo fz tr.

Più agitato
Girls

Bar - - - - ba - ral - - - Bar - - -

Tenors *f.*
Tra la la la!
Basses *f.*
Tra la la la!

Chorus (behind scenes)

Bar - - - - tra la la la!

Tra la la la!

Più agitato

B. Barbara *f*
Not an-oth-er word! - - -

A. ra! - - -

Più agitato

fz fz fz f

ba - ra!
 tra la la, tra la la la la la la la la la!
 tra la la, tra la la la la la la la la!

fz *fz* *fz* *fz* *fz*

B. I'm com - - - - - ing!

A.

ff
fz *fz*

Alvarado *ff*
 You_

ffz

A. *ff* *p*.

— prefer a stran —

B. *p*. *ffz*

Barbara 3 3 > > I

Your ev - e ry word is an in - sult!

A. *p*.

- - ger!

8 *bz:* *bz:* *bz:* *bz:*

con tutta forza e molto cresc.

fff

(exit quickly into hacienda)

B. *bz:* *bz:* *bz:* *bz:*

leave you!

8 *bz:* *bz:* *bz:* *bz:*

cresc. *molto accel.*

Alvarado (alone, enraged) *Meno mosso ff* *p*

Alvarado (alone, enraged) *Meno mosso ff* *p*

Alvarado (alone, enraged) *San-ta Ma-ri - - a!*

sfp *f*

A. *a tempo*
declamato
ff rit. *a tempo* I, Ju-an Bautis-ta Al-va-

A. *portato*
ra-do, to be jilt - - ed by this convent girl, who is
sf accel.

A. *ten.*
mine by ev'-ry right! *accel. e molto cresc.*

A. *a tempo ff* *molto appassionato*
fz fz

(sneeringly)
A. *portato*
'Tis the damn'd A-me-ri - ca - no!
sf più accel.

tutta forza

A.

Allegro con fuoco
(shouted)

(Natoma is seen secreted in arbor, listening like an Indian)

A.

(Castro comes out of shadow)

L'istesso tempo (dotted)

Castro

c.

(looks around)

c. There is a bet-ter way!

c. To -

c. (almost spoken) morrow at the Fi-es - ta there'll be an hundred of our friends! -

c. When the gai-e - ty is at its height, I will have swift horses ready.

falsetto
pp

in tempo animato

We can steal_ the girl away to the mountains,

(in a whisper) *pp* *più f*

where none can follow. The whole

(with savage enthusiasm) *molto cresc.*

coun - try will be with us, for they hate the Ame - ri - ca - nos!

molto cresc.

p *molto cresc. e poco accel.*

p tranquillo *pp*

Be guided by me.

Un poco meno
Alvarado

A.

Cas-tro, you are right; we must have

A.

patience- but to - - mor-row!

declamato accel. ritenente
poco sf fp molto vibrato
molto cresc.

(Natoma comes forth from arbor with water-jar on her shoulder and crosses slowly to left upper)

Lento

molto semplice pp rit. e molto dim. pp



(exit Natoma Left behind hacienda)



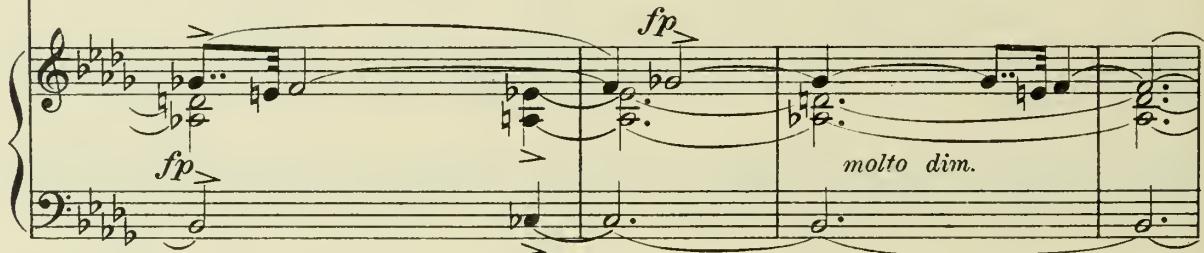
Alvarado

p

A. I nev-er liked that girl. — She broods too much.

Più lento

(exeunt)



Allegro comodo

B

ppp

poco

Scene VI
(Night begins to fall)

109

(Convent Girls come out of hacienda with Barbara in their midst)

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). The music features eighth-note patterns and includes a dynamic marking "cresc." above the first measure.

Convent Girls

Sopr. I

The musical score consists of three staves of vocal music. The top staff is for Sopr. I, the middle staff for Sopr. II, and the bottom staff for Alto. The lyrics are: "The hour has come for us to sev - - - er". The music is in common time and key signature of B-flat major.

The hour has come for us to sev - - - er

The musical score consists of two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth-note patterns and includes a dynamic marking "p" above the first measure.

Those hap-py days we've spent to - geth - - er;

Those hap-py days we've spent to - geth - - er;

Those hap-py days we've spent to - geth - - er;

The musical score consists of two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth-note patterns and includes a dynamic marking "p" above the first measure.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part features harmonic support with sustained notes and rhythmic patterns. The lyrics are as follows:

For now the eve-ning shades are fall - - - ing,
For now the eve-ning shades are fall - - - ing,
For now the eve-ning shades are fall - - - ing,

And home the con-vent bells are call - - - ing.
And home the con-vent bells are call - - - ing.
And home the con-vent bells are call - - - ing.

For - get us not in all the splen - - - dor,
For - get us not in all the splen - - - dor,
For - get us not in all the splen - - - dor,

The hom-age new-found friends will ren - - - der;
 The hom-age new-found friends will ren - - - der;
 The hom-age new-found friends will ren - - - der;

For time will make our hearts the fond - - - er,
 For time will make our hearts the fond - - - er,
 For time will make our hearts the fond - - - er,

No mat - ter where thy steps may wan - - - der.
 No mat - ter where thy steps may wan - - - der.
 No mat - ter where thy steps may wan - - - der.

(rubato)

molto dim.

Un poco più tranquillo
Barbara

B. Pico

P. Alvarado *espress. p* \sharp

A. Castro Good-

C. Kagama (with dignity)

K. Convent Girls We bid thee

Good - night! un -

Good - night! un -

Men Good - night! un -

Ten. I Good - night! un -

Ten. II Good - night! un -

Bass I Good - night! un -

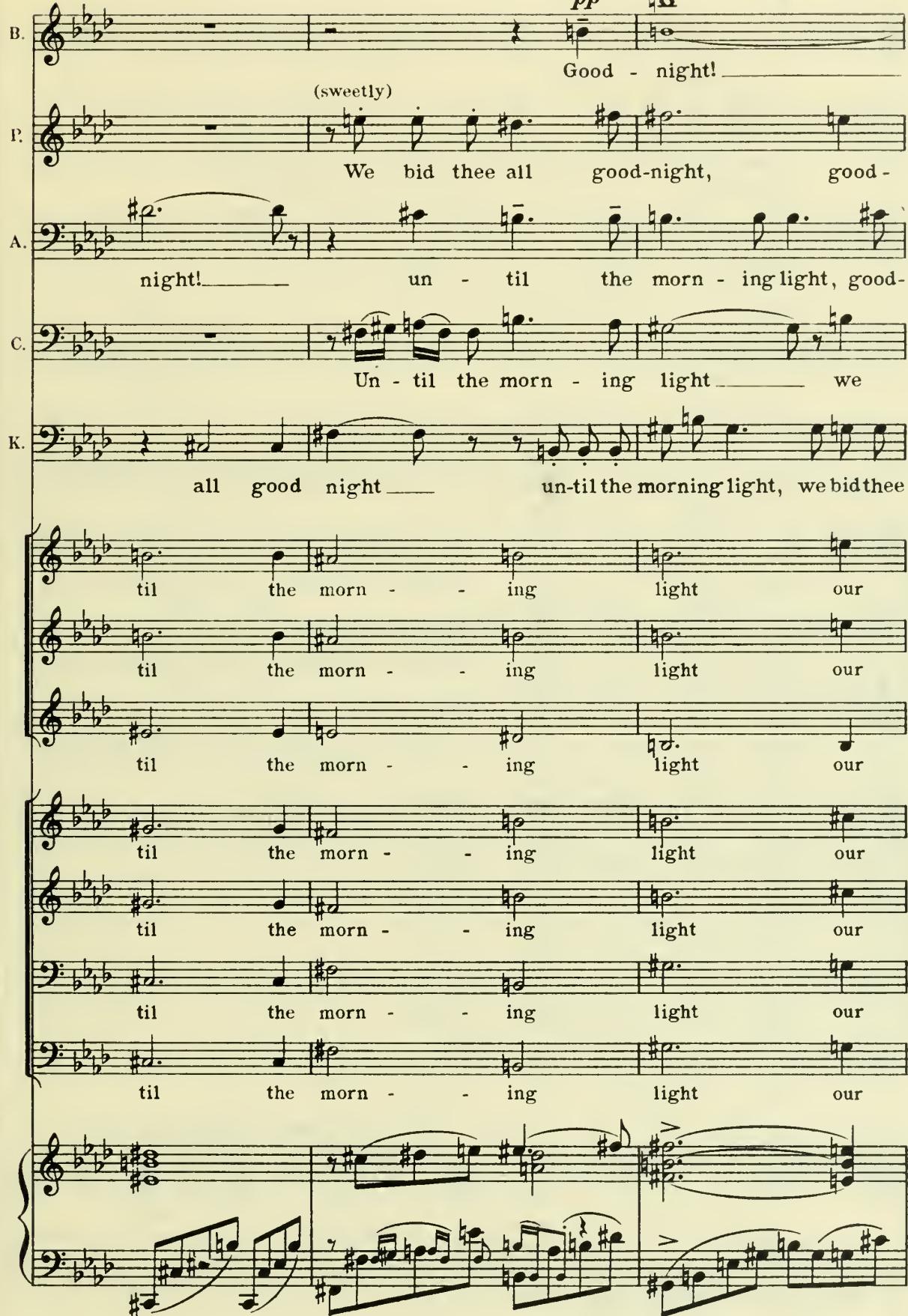
Bass II Good - night! un -

Un poco più tranquillo Good - night! un -

espressivo

(to Paul)

pp



B.

P. night un - til the morn - ing light, good-night!

A. night, good - - night,

C. bid thee all good night,

K. all good night,

glad re - un - ion brings, we bid thee all good-night, good-

glad re - un - ion brings, we bid thee all good-night, good-

glad re - un - ion brings, we bid thee all good-night, good-

glad re - un - ion brings,

dim.

B.

P. Paul (to Barbara)

Good-night, good night _____ un - til the

A.

K.

pp

night, _____ good - night, _____
pp night, _____ good - night, _____
pp night, _____ good - night, _____

ppp

good - night _____ un -
ppp good - night _____ un -
ppp good - night _____ un -
ppp good - night _____ un -

pp

dolcissimo
(aside to Paul)

pp

B. - - - - -

P. morn - - ing - light our glad re -
(up stage)

A. un - til the morn - ing light, good-night!
(up stage)

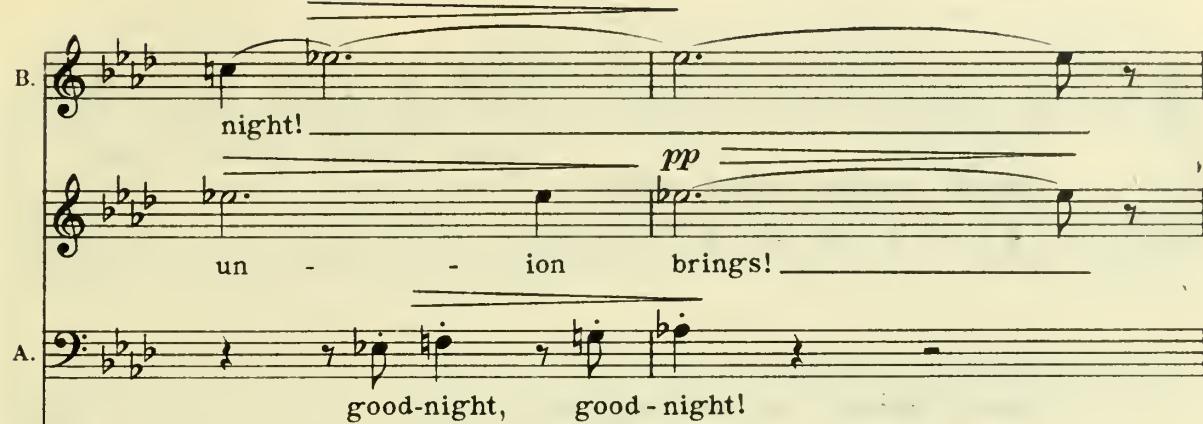
K. good-night, good-night un-til the morn - ing light,

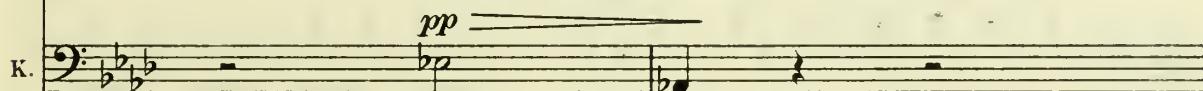
un - til the morn - ing light our glad re -

un - til the morn - ing light our glad re -

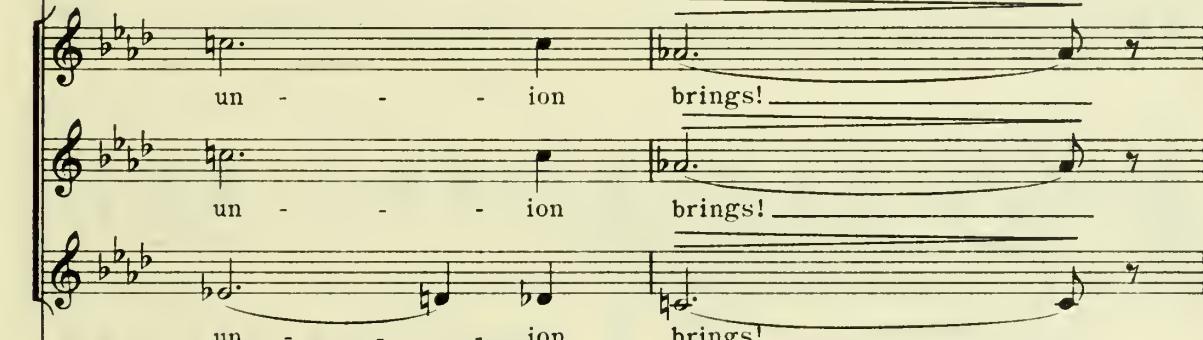
un - til the morn - ing light our glad re -

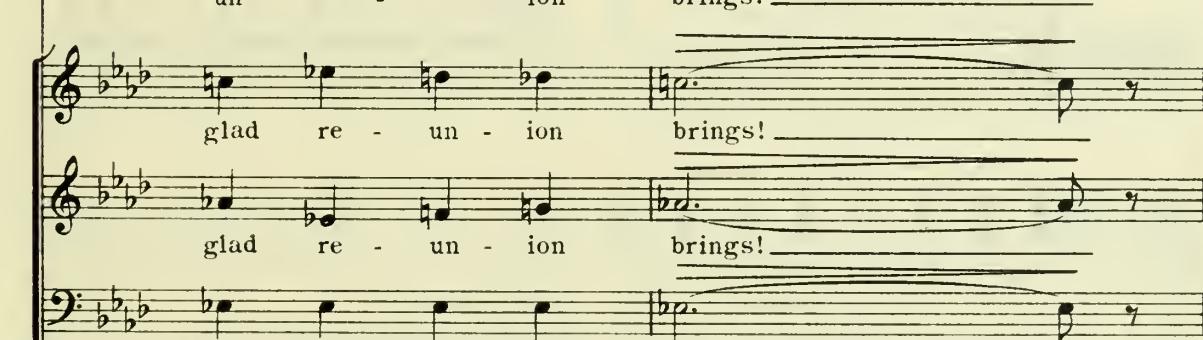
til the morn - ing light our

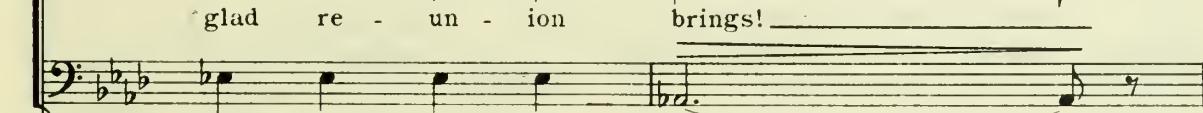
B. 

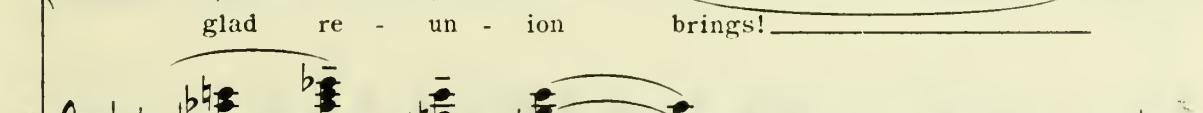
A. 

K. 











(All exeunt excepting Barbara and Don Francisco)

8

8

sempre dim.

più dim.

ppp

Allegretto comodo

8

Chorus (behind scenes)

Sopr. I

Sopr. II O - hé! O - hé! We

Alto O - hé! O - hé! We

O - hé! O - hé!

leggiero

swing on the eve-ning tide, The low waves gently

swing on the eve-ning tide, The low waves gently

O - hé!

120

glide.
glide.
glide.

perdendosi
hé!
perdendosi
he!
perdendosi
— O - hé!

Molto tranquillo (Don Francisco and Barbara embrace)

(Exit Don Francisco)

Scene VII

121

(Barbara pauses a moment and then walks slowly to right front)

Molto tranquillo

Barbara (alone) *pp*

Oh, won-drous night!

The shad-ows fall a - round me: in thy pro-tect - ing

arms I am en-fold - ed.

Be not too bold,

O stars; I see you peep-ing thro' the trees;

lunga

B.

pray turn thine eyes a-way, oh won-drous night! I

ppp

lunga

*Più mosso**dolcissimo possibile*

B.

love _____ him! In secret hear my vow: I

pp

fp

B.

love _____ him! for none shall know but

fp

B.

thou. I love him! Ah! chide me not, I

p

B. pray! I love him! 'tis all my heart can

B. say, I love, *cresc.*

p *molto cresc.*

B. I love, *p*

B. I love him! *f*

marcatissimo

fp

con slancio

Ad.

Allegro (Paul enters hurriedly)

B.

molto appassionato ed accel.

Poco meno
Paul

Let come what will, _____ the mag-net of her beau-ty calls me

colla voce

tenuto
P.
B.

(Barbara sees Paul)

back a-gain.

ff lento

Allegro
Barbara

Se-ñor!—

agitato

sfz f

Pau!

P. Fair maid, — I could not leave thee, — I could not

colla voce *a tempo*

P. part with-out one word with thee a - lone.

p

B. Barbara

B. Be-ware, — the dan-ger —

P.

B. My fa-ther —

P. Dan-
ger?

Dan - ger!

accel.

fz

fp

P. Tho' the seas were tem-pest-tossed, Tho' the waves ran moun - tain-high,
 > > >
fp

P. I would their strength de-fy, And breast the storm that bears me
fp *sfp*
sfp

P. close to thee, close to thee,
3 *3* *3* *3* *3* *3* *3*

P. — ah, my be-lov-ed, close to thee! —
sfz *p* *appassionato*
p ma con calore

B. **Barbara** (aside) *p*

His voice — a-wakes my ver - y soul! Ah, I

B. dare not re-*ply*; My fal - t'ring lips can-not de-ny My all too will-ing

B. heart.

Paul

I love thee, I love, — love thee!

P. dim.

Here I proclaim my a-do-ra - tion! Loved one, my soul — cries out to

poco rit. *bz* *poco a poco* *accel. al*

B. I trem - ble! my heart _____ is
P. thee!

tempo

B. beat - ing!

P. Paul Turn not a-way; it is the voice di-vine, the
molto cresc.

f p

P. voice of love that pleads; one word from those sweet lips, I do implore thee!

P. Barbara *poco riten.*
I cannot say thee

molto accel.

sffz *molto uccel.*

sffz *colla voce*

B. Agitato
 rit.
 nay! Look in - to my
f molto dim. più tranquillo ritenuto

B. Lento
 pp ten.
 eyes and read the an - swer there:
dolcissimo *ten.*
ppp

B. Più mosso
 pp sempre cresc.
 I love thee! in se-cret hear my
 Paul pp sempre cresc.
 I love thee! in se-cret hear my
ppp *ten.* Più mosso *pp* *sp*

B. *b* *p* vow, I love thee! for none shall know but
 P. *b* *p* vow, I love thee! for none shall know but
sp

B. > thou. I loye thee! Ah, chide me not, I pray! I

P. > thou. I love thee! Ah, chide me not, I pray! I

B. love thee! 'Tis all my heart can say, I

P. love thee! 'Tis all my heart can say, I

A musical score for piano, showing two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 11 starts with a forte dynamic. The right hand plays a sixteenth-note pattern: B, A, G, F#; E, D, C, B; A, G, F#, E. The left hand provides harmonic support. Measure 12 begins with a eighth-note pattern on the bass staff: D, C, B, A; G, F#, E, D. The right hand continues its sixteenth-note pattern.

B. *love,*

P. *love,*

B. I love,

P. I love,

B. I love thee! — May heav-en hear my

P. I love thee! — May heav-en hear my

Meno mosso

marcatissimo

fp

tutta forza

prayer!

Be-neath the stars I swear,

prayer!

Be-neath the stars I swear,

B. With all my soul I love thee! —

P. With all my soul I love thee! —

8.....

B. — With all my soul I love! —

P. — With all my soul I love! —

Maestoso 3

(They stand in fond embrace)

Poco animando

(a light is seen in first window of hacienda)

B.

Barbara *p*
My father!

Violins *pp*

sempre dim.
stringendo *più tranquillo*

B.

(They embrace once more hurriedly)

B.

Good-night!

P.

Paul *pp*
One

f *f* *f* *f*

pp

ppp

pp dolcissimo

P.

(The light in window of
hacienda disappears, but
reappears over doorway)

pp *ten.*

kiss— up-on those tell-tale eyes!—

B.

Barbara
pp parlano

perdendosi

Un-til to - mor-row, good-night! I love—

molto tranquillo

(The light disappears from over doorway, but reappears in
another window of hacienda further up stage. Paul disappears.)

B.

— thee! —

perdendosi

(Barbara enters doorway of hacienda in the shadow quickly)

(Natoma is seen in window of hacienda
with lighted candle in her hand)

Lento

ppp

(Slow Curtain)

poco cresc.

pp ma marcato

Act II

Scene I

Plaza in front of the Mission Church, which occupies the upper back of the stage and has an arcade extending across right upper; roadway comes in around arcade. Mountains of Santa Inez in background. Large fountain at left, also an adobe inn. At right, grand-stand.

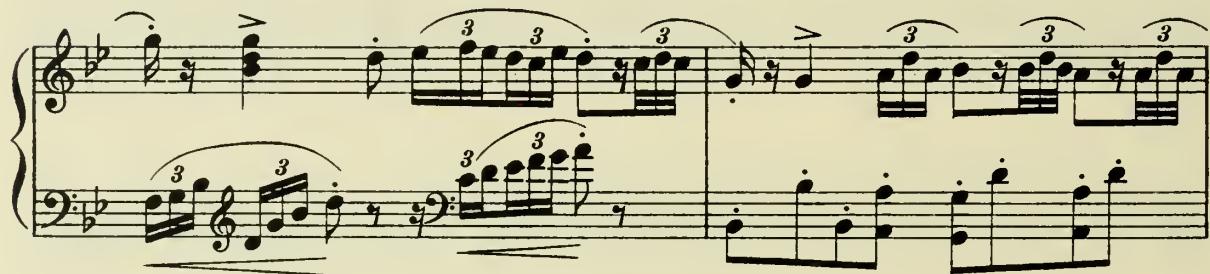
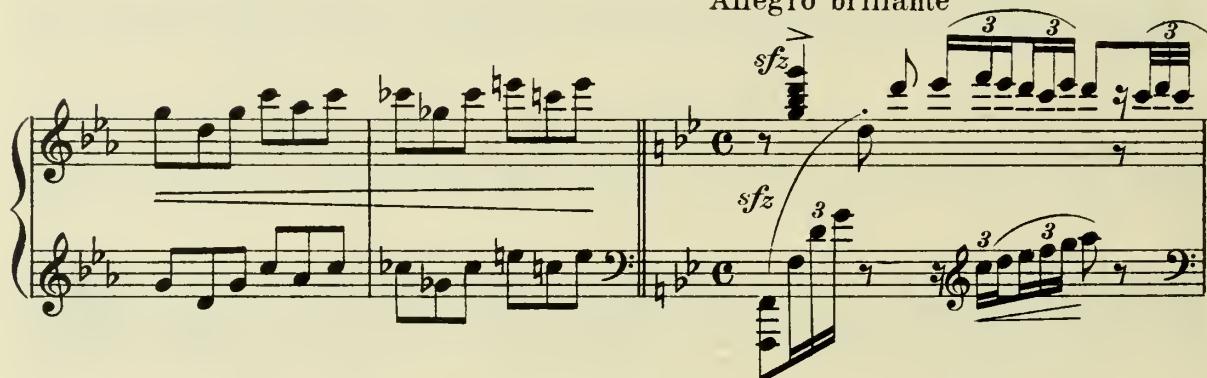
Music of Prelude indicates approaching Fiesta. Early dawn; light shows through musty windows of inn.

Prelude

Allegro vivo



Allegro brillante





Lento

8

Allegro a tempo *accel.*

f subito

Allegro (Tempo I)

sff

p *pp*

Lento

ritenente

più rit.

(Curtain)

Molto moderato

(Enter Natoma cautiously from roadway, keeping in shadow of arcade; she approaches steps in front of main doors of church, hes-

l. h.

itates, goes up the steps to small door, pauses, reaches out her hand as
if to touch the holy water, pauses again, then turns rapidly away)

Natoma (spoken)

No!

riten. *rit.*

(She looks over scene and turns toward centre)

p a tempo, ma molto tranquillo

più tranquillo

molto rit.

pp

ppp

Molto moderato

Natoma

N. Within the hour the morning sun will flood the hills

N. — and herald in the summer's day: rit. It is the

N. festal day of my dear mistress, Bar - bara! I am thy willing

N. slave, thy voice is ev-er gen-tle,

N. Wise has been thy counsel to guide the wayward feet of poor Na-

N. to - ma. I wish thee well, I wish thee

N. joy, and may the mighty Spir-it crown thee queen Lento

N. > > > of this fair land.

Molto lento

molto rit.

142

Moderato

N. How tall and

N. fair and brave was he! rit.

N. Lento pp His love was mine, mine

N. for one short hour! All my heart was his, to pp

N. take and hold for ev - er. rit. lunga

Molto moderato

N. To - gether we might have wandered thro' the val - leys,
Flute vibrato

N. o - ver the vi - o - let hills, un - der the mighty oak

N. to make our couch. — 8 —
pp poco meno

N. a tempo
I would gather for his pil-low the dain - ty fern; he would
a tempo

N. hold me in his arms — be - neath the stars, — be - neath the
=mp pp

N. stars, *poco meno* *a tempo*

N. while fire - flies played a - mong the trees, and from the *8va bassa*

N. vale be-low came the music of the stream. Ev-er to live in *ppp*

N. my fair land a - lone with thee, *all*

più forte

N. a - lone with thee! the world so far, so far a-way,

N. my Chieftain by my side! A - lone with thee,

N. — far a - way!

più rit.

C. *8va bassa*

Lento (Guitar on stage) >>> > >
G. Girl's Voice (behind scene) Ah!

Lento <p sfz > > > >
G. pp

(Laughter and noise from the inn)

pesante

G.

Ah!

pp grazioso

attacca

A tempo, animato

Natoma

N.

Laugh on, and waste the hour in revel!

N.

You think to car - ry out your plot, _____ and

N.

reckon not on one whom you ig - nore

N. like so much car- rion.

accel. e cresc. possibile

N. 'Tis

8

sfz più accel. *fz pp*

N. better so: for if Na-to-ma is to act,

fp *<sfz*

N. *molto marcato*

she will take counsel with her - self.

accel.

sfz

N.

p
It is the on-ly way.

fp *tranquillo*

(Church-bell sounds) Lento

N.

senza tempo a tempo

The call to prayer. The padre bids me en-ter in the church;

8

colla voce rit. a tempo

N.

Often has he told me:

8

Più lento

N. Here shalt thou find peace, con - tent and love.

8
ppp

N. He bids me turn my back up-on the faith that thro' the
Animato

3

N. a-ges has come down from ev'-ry Chief-tain to his people.

N. f
Fire and eternal tor - ture

f pesante

N. shall be my lot, if I re - fuse.

molto pesante

ff *animando*

cresc. possibile *ff*

ff *allargando* *ff*

I do refuse! I re - fuse!

allargando

sfp

Maestoso

N. Great Ma - ni - tou, Great Spirit of the hills,

N. Bend low thine ear un-to my prayer! Lend me thine aid in my des -

N. pair! Hold forth thy hand, Give thy com - mand;

N. Let not my feet be led a - stray, Guide me aright this

pp molto cresc.

N. day! Great Ma - ni - tou! Great Ma - ni - tou!

pp subito

N. - *cresc. possibile*
I pray to you.

(exit rapidly)

N.

*poco a poco dim.**sempre dim. e calando*

(A Shepherd's pipe is heard off stage)

Moderato

(A Boy appears in the roadway)

(He pauses on steps of church
and makes sign of cross)

Molto lento

rit.

Tempo I

(Door of inn opens; Bruzzo comes out,
takes pigskin from Boy and carries it
into the inn)

(Boy follows, whistling)

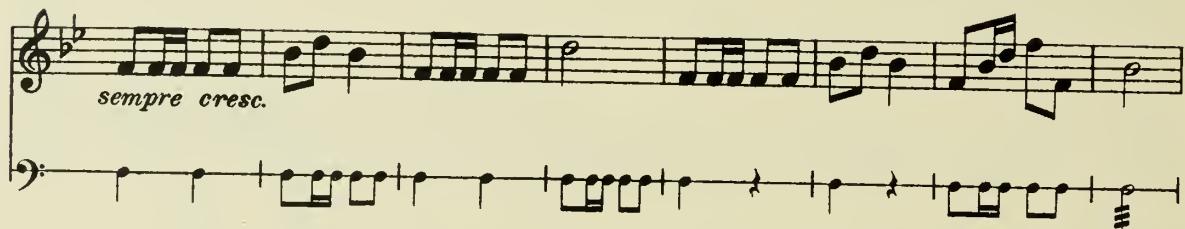
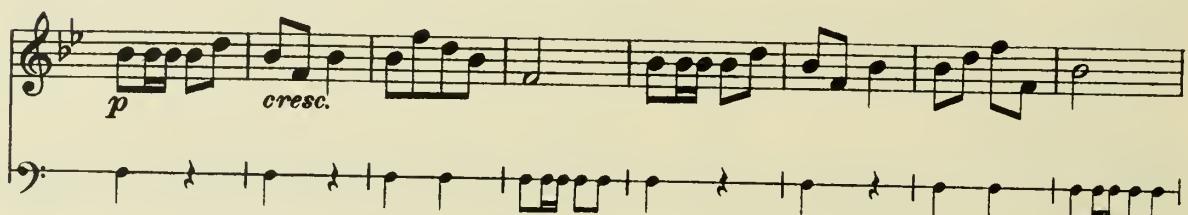
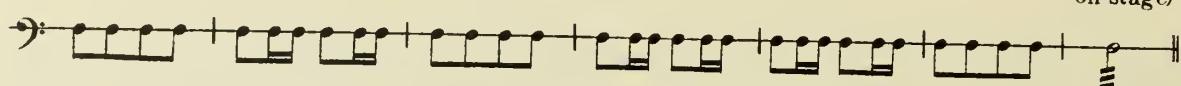
(door closes)

(Snare-drum off stage)



(Tramp of soldiers is heard. A drummer with four trumpeters appears, after them a Sergeant followed by squad of soldiers, some women and children, and a few men. Two friars come out of church to receive flag)

(Four trumpeters on stage)



(The Sergeant delivers flag to friars)

(The flag is seen mounting)

Trumpets

Musical score for the Sergeant delivering the flag to friars. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The first two measures show sustained notes. From measure 3 onwards, the music becomes more active, featuring eighth-note patterns. The bass staff includes dynamic markings *fff* and *p*.

Musical score for the flag being seen mounting. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music features eighth-note patterns. A dynamic marking *poco rit.* is present in the middle staff. Measure 8 concludes with a 2/4 time signature.

(They march off)

(Trumpeters on stage)

Musical score for the trumpeters marching off. The score consists of two staves. The top staff is bass clef and the bottom staff is bass clef. The music features eighth-note patterns. A dynamic marking *a tempo* is present above the first staff. The score ends with a double bar line.

(Stage begins to fill. There are several booths at left, in which the women arrange and display their wares. Soldiers inspect wares and flirt with girls)

Musical score for the stage filling up. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music features eighth-note patterns. The bass staff includes dynamic markings *p* and *p* with a 3 overline.

(Trumpeters exeunt)

22341

3
4

Allegro moderato

Step up, come and buy! _____

Step up, come and buy! _____

Come, drink! _____

The daintiest ev - er seen!
 The daintiest ev - er seen!
 Our will-ing hearts you can be - guile with a smile!

1st Group
 A jew - ell'd belt, A hat of felt For you, Se - ñor,
 Come, buy

Step
 Our will-ing hearts you

2d Group
 is just the thing! Here's what you will From old Se -
 up!
 New caps and
 can beguile With witching eyes and loving smile;

ville, — And royal lace all made by hand! Come buy, step up! Come and
 wraps, a pair of shoes:
 Your wares will not our pockets tempt!

buy!
 2d Group Step up! Step up, come
 Now let your sweet-heart choose, come

Come, drink

buy! New caps and
 buy! A pair of
 E - nough! enough!

— a glass of wine, — of old Mescal;

wraps, the dain-tiest ev-er seen!

shoes, now let her choose, come buy!

your chatter fills the air;

— good health and wealth!

8

f

Our will-ing hearts you

fp

In fine ar-ray,

come buy!

Your wares will not our pockets tempt,

can be-guile With witch-ing eyes and

from ev - ry land.

come buy! _____

From that our purs-es are ex - empt!

lov - ing smile;

Your wares will not our

Come buy! A piece of braid _____

Step up!

step

E - nough! _____

pock - ets tempt,

From that our purs - es

Will sure - ly win a maid, come buy!

up! Come buy, step up! Here's what you

e - enough! Your chatter fills the air! Enough! e -

are ex - empt! Come drink!

Take out your purse, come buy! Un -

will From old Se - ville! Here's

nough! Enough, e - enough! Your

come drink a glass of old Mes -

tie the string, come buy, come buy!
 what you will From old Se - - ville!
 chat-ter fills the air, your chat-ter fills the air!
 cal, good health and wealth, come drink!

8
 sf

List to our

prayer, fair Nymph of a zure eyes!

One hour with thee in - deed were

Par - a - dise! By night and day we

Come buy! _____

Come buy! _____

dream both near and far of thee, our guid - ing -

Come drink! _____

(laughing)

Ha ha, ha ha ha, ha ha ha!

(laughing) (imitating Tenors)

Ha ha, ha ha ha, ha ha ha! Your guid - ing -

star! _____

sforzando

star! You dream both near and far!
 List to our prayer!
 (imitating Tenors) By night and day, both near and far,
 (to Tenors) Oh! love - sick swain! Ha! ha! we
 (laughing) list to our prayer!
 (laughing) ha, ha! Of on - ly thee,

(turning to customers)

know that strain!

A jew-elled belt, A hat of

Don't be so gruff!

our guid-ing-star!

Come drink!

felt For you, Se - ñor, is just the thing!

Come buy!

(2d Group, Soprano) Step up!

Don't be so gruff!

E-nough,e-

Come and buy! — come and
 To - day — we lay our treasures at your
 nough!

Come drink! — Our will-ing hearts —
 Kdr. in D

buy! — come and buy! — we lay our treasures at your
 feet! — Step up now, let your sweet heart
 — you can be-guile with a smile,

feet, old roy-al lace, —————
 choose! ————— Come buy! —————

 Our will-ing hearts you can be - guile With witching eyes and

sffz

 all made by hand! Come buy! —————
 come buy! ————— (impatiently)
 List to our
 lov - ing smile! Come

 8..... 8.....

 8..... 8.....

come and buy!

come and buy, come and buy! New caps and

prayer, fair Nymph of

drink!

— come and buy, come! step up!

wraps!

a - zure eyes! One hour with

Here's to her who dares to sip! Come

come and buy!

Come and buy, come and buy! New caps and

thee, in - deed, were

drink!

come and buy!

(to Tenors)

wraps! Come!

Par - a - dise! Night and day we

come drink!

Step up! step up!

come! come, buy!

dream of thee, near and far our guiding - star!

— fill the cup! Come drink! — fill the cup!

molto

come buy! — come buy! —

Step up! — step up! —

E-nough, e - nough! your chat-ter fills the air! —

come drink! — come

ff

p.

Step up, step up, step up, come buy, step up and
 step up, step up, step up, come buy, step up and
 E-nough, e - nough! your chat-ter fills the
 drink! Here's health and

8

buy!

buy!

air!

wealth!

8

12

Step up! step

Come and buy, step up! come and buy, step

We dream, both near and far. Of thee, our guid-ing -

Here's health and

(laughing)

up! Ha ha, ha ha ha ha ha! step

(laughing)

up! Ha ha, ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

This musical score consists of six staves of music. The top two staves are for voices (Soprano and Alto/Tenor), the middle two are for piano (right hand and left hand/bass), and the bottom two are for bass. The music is in common time, with a key signature of one sharp (F#). The vocal parts feature lyrics such as 'Step up!', 'Come and buy, step up!', 'We dream, both near and far. Of thee, our guid-ing -', 'Here's health and', '(laughing)', 'up! Ha ha, ha ha ha ha ha! step', '(laughing)', 'up! Ha ha, ha ha ha ha ha! step', 'star! E - nough! e -', 'wealth! Come drink! come', and '>. > 3'. The piano parts provide harmonic support with various chords and rhythmic patterns. Dynamic markings like 'sf' (fortissimo) and 'v' (volume) are present. Measure numbers 1 through 12 are indicated at the bottom of each staff.

up! step up! step

up! Come and buy, step up! come and buy, step

nough! We dream, both near and far, Of thee, our guid-ing -

drink! Here's health and

(laughing)

up! Ha ha ha ha ha ha ha ha! step

(laughing)

up! Ha ha ha ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

ff

up! step up! come

up! step up! come

nough! e - enough! e -

drink! Here's health and

Animato

buy! —

buy! —

nough! —

wealth! —

Animato

The Va-que - ros!

(cracking of whips off-stage) The Va-que - ros!

The Ran-che - ros!

The Ran-che - ros!

strepitoso

Ho - la! Ho - la! Ho -
ff Ho - la! Ho - la! Ho -
ff Ho - la! Ho - la! Ho -
ff Ho - la! Ho - la! Ho -

1a!

1a!

1a!

The Vaqueros (dismounting)

1a!

Ai - é!

Ai - é!

8

rividamente *sf*

Tenor

Bass

Ai - é!

Ai - é!

8

sf

sf

sf

The Vaqueros (entering)

Good friends and re - tain-ers all of Don Fran - cis - co, — Ai -

Good friends and re - tain-ers all of Don Fran - cis - co, — Ai -



ff

é!

ff

é!

8

fff

ff

P.
Pico

Who dares the bronco wild de-fy?
Who looks the mus-tang
fz molto marcato

in the eye? Fear-less and bold, their

mas-ter be-hold: Ai-é! With a leap from the

ground, To the saddle in a bound, And a-way! and a-way! Ai-

é!
Tenor *ff*
Ai - é!
Bass *ff*
Ai - é! ai - é!

See where the bull up - on his knees

Snorts when his neck we tight-er squeeze; Wild are his

eyes! Fierce - ly he dies! Ai -

P. é!

Ai-é! ai - é! ai - é!

Ai-é! ai - é! ai - é!

rit.

Va-que-ros, devils to dare! Va - que-ros,

(crack of whip)

a tempo

p

fp

rit.

nev-er a care! Va - que-ros, ready to fling Our

P. glove in the ring, misa-mi - - gos! Far o'er the me-sa we tear,
rit. > > > *a tempo*

P. Re - a-ta high in the air! Va - que-ros, Kings of the Plain, Un-
rit. > > > *a tempo*

P. daunted we reign! Ai - é!
 Soprano rit. > > ff. >
 Alto rit. > > ff. >
 Tenor rit. > > ff. >
 Bass rit. > > ff. >

Va-que-ros, dev-ils to dare!
 Va-que-ros, dev-ils to dare!
 Va-que-ros, dev-ils to dare!
 Va-que-ros, dev-ils to dare!

rit. > > ff. >

Va - que - ros, nev - er a care! — Va - que - ros, ready to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, ready to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, ready to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, ready to fling Their
 glove in the ring, mis a - mi - gos! — Far o'er the me-sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me-sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me-sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me-sa they tear,
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -

Tempo I

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é! ai - é!

daunt-ed they reign! ai - - é! ai - é!

Tempo I

*sf**ff**ff**ff**ff**ff*

ai -

ai -

ai - é!

ai - é!

ai -

ai - é!

ai - é!

ai -

*p accel.**ff*

Allegro animato

é! ——————

é! ——————

é! ——————

é! ——————

Allegro animato (d. = d.) (Carpenters with hammers on stage) f

8 sff sempre ff

2 2 2 2 2 2 2 2 || 3/4

2 2 2 2 2 2 2 2 || 3/4

2 2 2 2 2 2 2 2 || 3/4

(Enter Alvarado and friends)

Musical score for orchestra and choir, measures 1-6. The score consists of six staves. The top three staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom three staves are for the choir. The key signature is one flat, and the time signature changes between 2/4 and 3/4. Dynamics include *f*, *p*, *ff*, *sfz*, *tr*, and *f*. Measure 6 concludes with a fermata over the choir's note.

Sergeant

Wel - come! Don Al - va - ra - do!

Musical score for orchestra and choir, measures 7-11. The score continues with the same instrumentation and key signature. The dynamics *ffz* and *6/8* are indicated. The vocal line "colla voce" is marked in measure 8. The score ends with a fermata over the choir's note.

Allegro moderato

(Carpenters resume their work)

Musical score for orchestra, measures 12-16. The instrumentation includes strings, woodwinds, and brass. The key signature changes to one sharp. The time signature is 6/8 throughout. Dynamics include *ff* and *2*. Measures 15 and 16 conclude with fermatas over the notes.

Tempo giusto

2

Tenor *ff* Long life to Al - va - ra - do! Long life!

Bass *ff* Long life to Al - va - ra - do! Long life!

(Carpenters resume their work)

ff

Alvarado in tempo

Thanks, good
(The Carpenters finish their work)

friends! for so I know you all to be. Your kindly

a piacere *in tempo*

welcome fills my heart with pride!

Girls

Long life to Al - va - ra - do!

Allegro moderato

Animato

scherzando

Alvarado

(Bruzzo approaches Alvarado)

Here, Bruzzo!

f

A. Re-mem-ber, 'tis o - pen house to-day! At my ex-pense

Animato

A. they drink with Al - va - ra - do!

Girls Al - va - ra - do!

Tenors Long life, Al - va -

Animato

(Chiquita and other dancing-girls have come out of inn)

Long life!

ra - - - do!

tr

sf *ff*

fff

(Castanets on stage, played by Chiquita)

sotto voce

You lit-tle dev-il! I would

Meno

ff

Piu mosso

rather dance with thee than have abso-lution for all my sins!

Meno mosso (Habanera)

p molto espressivo

192

dim. e ritard.

Allegro brillante

Sergeant (to Soldiers; spoken:)

C

Kagama (from up-stage)

Attention!

They come!— they come!

Allegro brillante, animato

(Trumpets behind scenes)

(Drums behind stage)

Fall in!

Soprano

They come!— they come!

Alto

They come!— they come!

Tenor

They come!— they come!

Bass

They come!— they come!

(Trumpets behind scenes)

Castro (aside to Alvarado)

C.

dim.

Alvarado

A.

C.

sfz p > *sp*

P.

portato (calling Pico)

A.

P.

P. up-on the sig-nal!

A. (aside) *espressivo* *pp* She'll be

Soprano They come! they come!

Alto They come! they come! they come!

Tenor They come! — they come! —

Bass They come! — they come! —

A. *pp* mine! — where is the A - me - ri - ca - no?

C. Castro *pp* Coming from his

(Trumpet behind scenes) (Orchestra)

A. So much the better! 'twill di-vert at-ten-tion.

C. ship with a par-ty of his men.

(4 Sopranos, up stage) *p* They come! they come!

(4 Tenors, up stage) *mp* They come! they come!

A. -

A. Come! let my welcome to my fu - ture bride _____

(they go up-stage)

out-herald all the rest!

Soprano

Hurry! make ready! Hurry! hurry! hurry!

Alto

Get in-to line!

Tenor

Stop your chattering!

Bass

Get in-to line!

brillante

hur-ry!

Hurry! hur-ry!

— Hur-ry, hur-ry! — get in-to line, they come!

molto marc.

Make ready!

Here they come! stop your chatter-ing!

They come!

Get in line!

molto marc.

(to the men)

You take up all the room yourselves, you

Clouds of dust we see nothing yet!

Here they come! stop your chatter-ing! get in line! get in

make ready!

sfs

brutes!

p we see no - thing yet! hur - ry!

line!

Stop your chat - ter - ing! stop your chat - ter - ing!

Hur - ry! hur - ry! hur - ry! hur - ry! get in line! get in

hur - ry!

Stop your chat - ter - ing!

get in line there!

fp molto cresc.

line!

Hur-ry! hurry!hurry! hurry!get in line!

Ah! ah!

Ah! ah!

Here they come! stop your chat-ter-ing!

Make read-y!— get in line!

Get in line there! make ready now! Be quiet, here they come! get in
 Here they come! stop your chattering! Be quiet, here they come! get in
 here they come! stop your chattering!

hur-ry up!

line! be quiet! here they come! get in line! get in line!
 line! be quiet! here they come! get in line! get in line!

(Trumpeters on stage enter)

ff

15

(Continued shouts. The Trumpeters take their position as soon as they enter, facing the audience)

Sopr.

Alto Here they come! here they come! here they come!

Tenor Here they come! here they come! here they come!

Bass Here they come! here they come! here they come!

f

ff 3 3 3 3

(The procession begins)

(Soldiers enter first)

ff 3 3 3 3

ff

molto marcato 3

sempre brillante

(The Alcalde enters) *sfz*

ruvidamente

sfz

sp cresc.

Musical score page 203, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from one flat to one sharp. Measure 1 starts with eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 shows a transition with eighth-note pairs followed by sixteenth-note patterns. Measure 4 concludes with eighth-note pairs.

Musical score page 203, measures 5-8. The top staff begins with a dynamic 'f' (fortissimo). Measures 5-7 show eighth-note pairs. Measure 8 concludes with a sixteenth-note pattern.

Musical score page 203, measures 9-12. The top staff features a continuous eighth-note pattern. The bottom staff shows eighth-note pairs.

(Ladies enter)

Musical score page 203, measures 13-16. The top staff starts with a dynamic 'p' (pianissimo) and includes markings 'espress.' and 'poco a poco cresc.'. Measures 13-15 show eighth-note pairs. Measure 16 concludes with a sixteenth-note pattern. The bottom staff shows eighth-note pairs.

(Church-bell rings once)

Poco meno

dim. subito e poco rit.

pp >

22341

Convent Girls (leaving arcade)

Hap - - - py day, that bids us to at -

Hap - - - py day, that bids us to at -

Hap - - - py day, that bids us to at -

8.....

p

pp

tend In glad ar -

tend In glad ar -

tend In glad ar -

8.....

ray the com-ing of our friend!

ray the com-ing of our friend!

ray the com-ing of our friend!

Wel - - - come
Wel - - - come
Wel - - - come

hour, that sends us forth to greet
hour, that sends us forth to greet
hour, that sends us forth to greet

With flo - ral show'r the path-way 'neath her
 With flo - ral show'r the path-way 'neath her
 With flo - ral show'r the path-way 'neath her

feet!

feet!

feet!

molto cresc.

3

3

Tempo I
Soprano

Fair Bar-ba-ra!

Alto

Tenor

Don Fran-cis - - co!

Bass

Tempo I

Don Fran -

Don Fran-cis - co! We see a cloud of dust! Get in-to

You take all the room your - selves,

Here they come! stop your

cis-co de la Guer-ra, our no - ble Don, how

line! get in - to line! get in - to

— you brutes! — They

chat - ter - ing! They come! they

well he rides his haugh - ty steed! They

line! get in line!

come! get in line!

come! get in line!

come! get in line!

get in line! make read - y! —

You brutes! you

Don Fran-cis - - - co,

Our no - - - ble

(8)

stop your chattering! they come! Don Fran-

brutes! You take up all the room your - selves! Don Fran - cis - co,

our mis - tress by his side! — Don Francis-co,

Don, how well he rides his steed, his haughty steed!

(8)

cis-co comes, our mis-tress by his side! _____

our mis-tress by his side! Get in - to line! _____

our mis-tress by his side! _____

Don Francis - co, our mis-tress by his side! _____

molto rit.

(Enter Don Francisco and Barbara, on horseback, Natoma on foot at Barbara's side)

ff Hail, fair Bar - ba - ra! To no - ble Don Francis - co, hail!

ff Hail, fair Bar - ba - ra! To no - ble Don Francis - co! Hail! fair

ff Hail, fair Bar - ba - ra! To no - ble Don Francis - co! Hail!

ff Hail, fair Bar - ba - ra! To no - ble Don Francis - co! Hail!

ff

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of five staves. The first three staves are for the voices, and the last two staves are for the piano. The lyrics are as follows:
Hail, fair Bar - ba - ra! To no - ble Don Fran - cis - co, hail!
Bar - ba - ra, fair Bar - ba - ra! To Don Fran - cis - co, hail!
— Hail, fair Bar - ba - ra! To no - ble Don Fran - cis - co, hail!
— All hail, fair Bar - ba - ra! To Don Fran - cis - co, hail!

(They dismount, and make circuit of stage to grand-stand)

The image displays three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a dynamic marking 'f sonore' with a crescendo arrow. It features a mix of eighth and sixteenth notes, with some groups of three indicated by a '3' above the notes. The middle staff uses a bass clef and continues the complex rhythmic pattern with eighth and sixteenth notes, also including '3' markings. The bottom staff uses a treble clef and shows a continuation of the pattern with eighth and sixteenth notes, also including '3' markings. The notation is set against a background of vertical bar lines and includes various accidentals such as flats and sharps.

Chorus

pesante

Oh happy day!

Oh happy day! oh happy day!

Oh happy day! oh happy day! oh happy day! oh happy day!

ritard.

pì ritard.

ritard.

pì ritard.

ritard.

pì ritard.

(Trumpets on stage) più ritard.

fff ritard.

pì ritard.

a tempo

day! _____

a tempo

day! _____

a tempo

day! _____

a tempo

day! _____

a tempo

8.....

a tempo

sf

V

Don Francisco

ten.

D.F. *f*

Good friends, re-tain-ers, trust-y ser-vants all, we greet ye,

f

D.F. *f*

and give our heart - y thanks for this in-spir - ing

ff

mf

D.F. welcome. Fa-mil - iar

D.F. fac-es here I see — from all the con-fines of our land, each

D.F. vy - ing with the oth-er in ex - pres-sion of their joy,

D.F. and in de-vot-ion to our house.

Poco meno

D.F. Too soon — the fleet-ing years de-prive me of my lit-tle girl, — but

D.F. bring to me in-stead a wo-man grown;—

D.F.

D.F.

D.F. and when I gaze in - to her eyes,— I see re - flect-ed there

D.F. — the im - age of my own fair bride, — her

Poco meno

D.F.
 moth-er. A fair Cas-

*dolcissimo**dolcente**animando e cresc.*

D.F.
 til-ian rose I plucked from our be-lov-ed Spain; it is trans-

animando e cresc.

D.F.
 plant - ed here, her no - ble spir-it still sur-vives —

molto express.(Natoma kneels before Don Francisco
with pillow and lace)

D.F.
 — with-in the heart of this, — our daugh - ter! —

molto express.

D.F. And here up-on her brow I place, ac - cord-ing to the cus-tom of our

p subito

D.F. land, — this woof of roy-al lace, from old-en time be-queathed to her

— who doth suc-ceed to ti - tle and es -

poco rit.

poco rit.

Andante mosso

D.F. tate.

A-round thy ra-di-ant brow we bid thee wear the crown, — Thy

Chorus A-round thy ra-di-ant brow we bid thee wear the crown, — Thy

A-round thy ra-di-ant brow we bid thee wear the crown, — Thy

A-round thy brow we bid thee wear the crown, — Thy

Andante mosso

lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And

8

an-gels a - bove thy hand guide with love, may an-gels a - bove, from a - bove.
 an-gels a - bove thy hand guide with love, may an-gels a - bove, from a - bove.
 an-gels a - bove thy hand guide with love, may an-gels a - bove, from a - bove.
 an-gels a - bove thy hand guide with love, may an-gels a - bove, from a - bove.

molto dim.

guide thee - with love.
 guide thee - with love.
 guide thee - with love.
 guide thee - with love.

8 (Barbara rises)

molto tranquillo e sempre

p

ppp

ppp

p *espress.*

220 *Moderato e semplice**Barbara*

B. *p*
 Dear Fa-ther, friends of my girl-hood, and all who came to wish me
 hap-pi - ness to day: I have no words with which to tell how
 o-ver-flow-ing is my heart. For-give me, if I am be-

rit. *a tempo*
 wil - - der'd.
rit. *a tempo* *tranquillo*

Poco meno
 My dear mother I nev - er knew,
rit. *pp*

B. but in my dreams a voice has come to me and whis - - - per'd:

B. Andante espressivo

B. pp

Rule thou by love, let kind -

B. ness be thy aim;

B. I live in thee, ————— to

all the world pro - claim. *pp*

This pre-cept, by gift di - vine,

molto ritenente e dim.

— shall be my dai-ly prayer.

*Animato
(gaily)*

B. Good friends, I am of age! _____ it is my fes-tal day! _____ Make

B. *molto cresc.*
mer - ry, fill the air to-day With mer - ri-ment and roun-de - lay; Dull

p animando e cresc.

B. care, a - way!

B. A tempo moderato

ff

B. list the trill in gold - en throat Of yon - der bird on

wing a - float, Bear-ing the mes-sage far and near,

A - wake, my love, the

Spring is here! A - wake, my love, the

B. Spring— is here! _____

B. The ti - ny rill a -

B. down the vale Un - to the brook - let tells the tale;

B. Sing-ing to-gether, on they go _____ To

B. join _____ the riv - er far be - low, _____

B. to join the riv - er far _____ be -

B. low. A - cross the

B. field of rip - 'ning grain The zeph - yrs

B. bear the same re - frain,

B. From ev - 'ry bough, from ev - 'ry

B. tree, *p* I hear a -

B. gain, *p* a-gain the mel - ody.

B. The wind _____ that plays with - in the sheaf,

B. Car - ries the tale _____ to

B. sil - ver leaf; *pp* The drow - - sy

B. pop-py ——— hears ——— the bee

B. Hum-ming the song in ec - sta-sy, hum-ming the song in
molto cresc.

B. ec - sta-sy! A - wake, a - wake, a -
molto pesante

B. wake! Fly forth, ye min - ions
molto pesante *ff* *a tempo*

B. of the sky, Our hap - pi - ness sing out on high,

B. Bear-ing the mes - sage far and near,

A - wake, my love, the

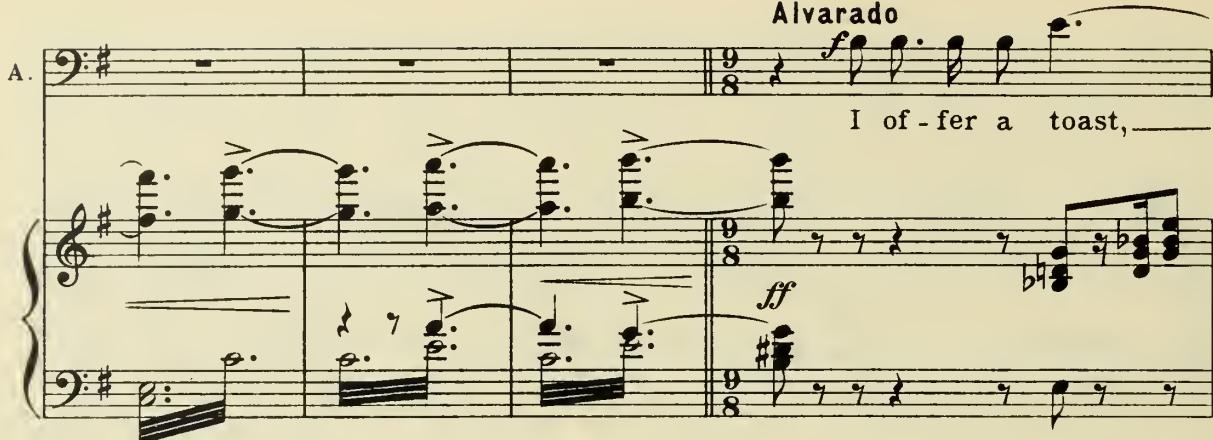
Spring is here! A - wake, my love, the

Spring is here!

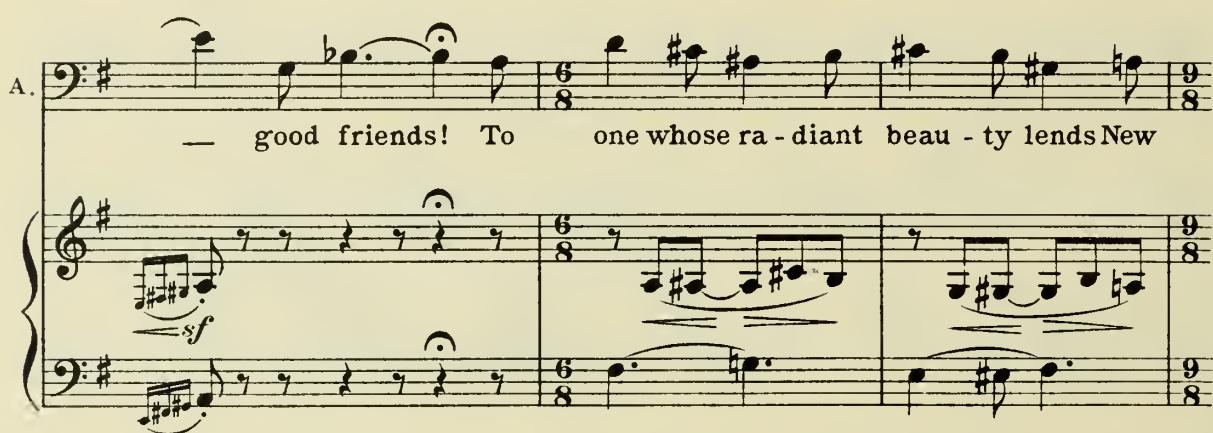
con slancio

poco incalzando

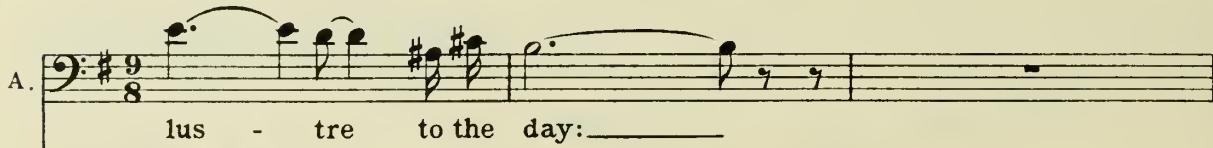
Alvarado

A. 

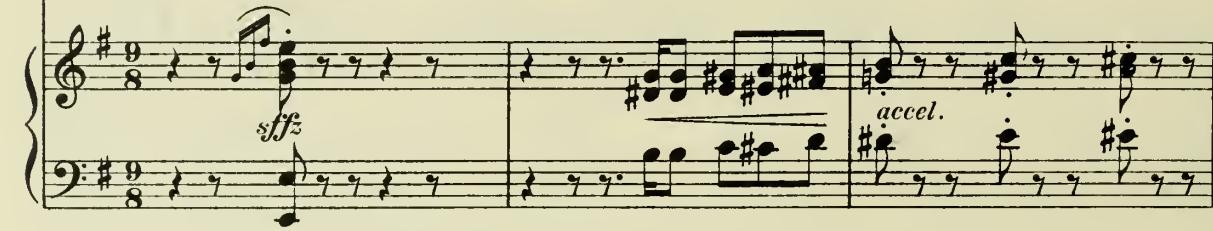
I of - fer a toast,

A. 

— good friends! To one whose ra-diant beau-ty lends New

A. 

lus - tre to the day:



accel.

Poco meno

A. 

Bar - ba - ra de la Guer - - - - -



sf

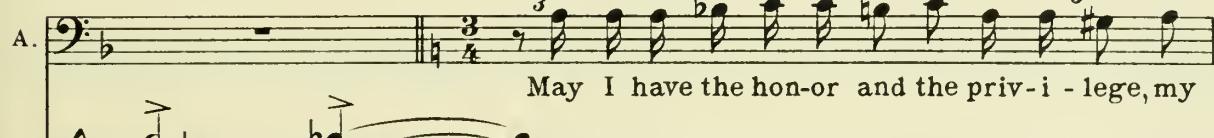
A. 

Chorus
Bar-ba-ra de la Guer - - ra!
Bar-ba-ra de la Guer - - ra!
Bar-ba-ra de la Guer - - ra!
Bar-ba-ra de la Guer - - ra!

a tempo

ff *fff*

Meno

A. 

Alvarado (to Barbara)

May I have the hon-or and the priv-i - lege, my

A. 

cous-in, to take you by the hand and show to all our lov-ing

Tempo di Minuetto

A.

friends that those grace-ful steps, which in the old-en

days found fa-vor with my no - ble aunt,— your moth-er,

are still the her - i - tage of— her love - ly daugh-ter?

A.

a tempo

are still the her - i - tage of— her love - ly daugh-ter?

B.

Moderato

Barbara

Willing-ly will I o - bey the cus - tom of the

poco rit.

f

p a tempo

Tempo di Minuetto

B.

old-en time, — and tread a mea-sure, — If by

Moderato

B.

so do-ing I may give pleasure To all as-sem-bled

Moderato

B.

here.

semper ritard.

rit.

Tempo di Minuetto (molto moderato)

p

(Cannon behind scene)

(Cannon behind scene)

K. *poco a poco in tempo*

a tempo ff

in tempo 3 3
the ship of the A-me-ri-ca-nos is sa - lut-ing;

An en-voy and guard of hon-or have dis-em-

barked, and come this way! —

molto cresc. ed accel.

Don Francisco

235

D.F.
Bid them wel-come, we will greet them!
it is a tri - bute to our Sov-reign;
show them ev -'ry hon-or!
Allegro pesante
sfz

236 Chorus of Sailors (off stage)

Tenor

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

Bass

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

f

trim our maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

trim our maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

unis.

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

unis.

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!

f

ff



We round the Horn and laugh to scorn Old Scyl-la and Ca-rib!

Blow, Bo-re-as, blow!
Blow! Bo-re-as, blow!

We stick our nosewher-ever it blows, And nev-er stow a
— We stick our nosewher-ever it blows, And nev-er stow a

(Enter Paul and brother-officers)

The musical score consists of six staves of music. The top two staves are vocal parts, each with lyrics: "jib!" and "jib!". The third staff begins with a treble clef and a bass clef, indicating a bassoon part. The fourth staff begins with a bass clef, indicating a bassoon part. The fifth staff begins with a treble clef and a bass clef, indicating a bassoon part. The sixth staff begins with a bass clef, indicating a bassoon part.

Vocal Parts:

- Top Treble Staff: jib!
- Top Bass Staff: jib!
- Middle Treble Staff: Blow, Bo-re-as, blow! Oh! We
- Middle Bass Staff: Blow, Bo-re-as, blow! Oh! We
- Bottom Treble Staff: stick our nosewher-ev - er it blows, And nev-er stow a jib!
- Bottom Bass Staff: stick our nosewher-ev - er it blows, And nev-er stow a jib!

Ensemble Section:

- Staff 3: bassoon part
- Staff 4: bassoon part
- Staff 5: bassoon part
- Staff 6: bassoon part

Performance Instructions:

- Dynamic markings: ff (fortissimo) at the beginning of the vocal parts.
- Measure numbers: 8 is present above the vocal parts in the middle section.
- Page number: 238 is at the top left, and 2234 is at the bottom left.

unis.

Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,

blow! Blow!

blow! Blow!

L'istesso tempo
attacca, più pesante

Paul (bowing to Don Francisco)

P.

My com-
attacca

240 Maestoso

P. man - der as en - voy bids me come, to ten - der you his
 P. com-pli-ments and ask you to ac - cept the good-will of his
 P. government.
 P. Here up-on this far-off shore, where
 P. Na-ture spreads with o - - pen arms the treasures of her fields, we would sa-

P. lute your sov'reign flag, the noble pennant of historic

P. Spain! *f animando* pesante *ff a tempo*

P. No coun-try can my own out-vie In

P. tribute to the one Who held the flag of Spain on high

P. Toward the setting sun. His *sffz*

P. noble figure stands a - part In sa - cred trust to

P. hold; Up-on our shield, upon our heart, His

P. name _ is stamp'd in gold: Co-lum - - bus! Led

P. on by hand divine, Colum - bus! my country's love is thine! Più animato

P. The sail that fills with fa - vring

P. wind — Is guid - ed by com-

P. mand — Of some im - mor - tal

P. God - - dess kind, Who bids us where to

P. land. — The

P. Spir - - it that di - rect - ed thee, Great
sempre più animato e cresc.

P. cap - - tain, safe to shore, Is *with*

P. God - dess of our lib - - er - ty, Whose *enthusiasm*

P. name we all a - dore. Co - *with*

P. lum - - bia! bright God - dess of the free! Co - *great fervor*

P. lum - - bia! we pledge our love to thee! Co -

P. lum - - - bia! Co - lum - - - bia!

Molto maestoso

P. — we pledge our love to thee!

Don Francisco

D.E.

Your noble
Animato

marcatiss.

D.E.

sen-ti-ments inspire our hearts a - new — with friend-ship and good-will for

D.F. *pesante*

all your coun-try-men! With pride and pleasure do we

pesante

Meno mosso

we1 - come thee!

(Paul mounts upon grand stand)

molto pesante

cresc. possibile

Molto animando

Meno mosso

esp.

rit.

(Paul addresses Barbara; Alvarado watches them jealously, then quickly steps up to Barbara)

Animato
rit.
f accel.

Moderato Alvarado (sweetly)

Tempo di Minuetto

Fair - est Cou-sin! Thou hast not for - got? We do at -

sfp

poco rit.

tend up-on thy dainty steps.

poco accel.

Now let our dance pro - ceed!

poco accel. *poco rit.*

Tempo di Minuetto (molto moderato)

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is three flats, and the time signature is common time (indicated by a '4'). The tempo is marked as 'Tempo di Minuetto (molto moderato)'. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'p' (piano). The piano part features both treble and bass staves, with the right hand primarily handling melodic lines and the left hand providing harmonic support through chords and bass notes.

Poco più mosso (tempo di Pañuelo)

22341

250

p *sfz* *fp* *mf* *p* *f* *p*

f *p* *p* *f* *p*

f *p* *p* *f* *p*

molto cresc.

ff *p* *mf* *f* *f*

p *f* *f*

p *molto cresc.* *sfz* *sffz*

251

p
f
p
f
p
ff
poco rit. e dim.
mf
p
p
f
molto cresc.
ffp
mf
p

22341

252

f

p

molto cresc.

sfz — *sffz*

f (2nd time *p*)

p

marcato

f

f

f

f

f

253

Music score for piano, six staves:

- Staff 1: Treble clef, 2 sharps. Dynamics: *sffz*, *ff*, *sffz*, *f*. Measure 1: *sffz*, *ff*; Measure 2: *sffz*, *ff*. Measure 3: *f*.
- Staff 2: Bass clef, 2 sharps. Measures 1-2: *sffz*, *ff*; Measures 3-4: *f*.
- Staff 3: Treble clef, 2 sharps. Measures 1-2: *sffz*, *ff*; Measures 3-4: *f*.
- Staff 4: Bass clef, 2 sharps. Measures 1-2: *sffz*, *ff*; Measures 3-4: *f*.
- Staff 5: Treble clef, 2 sharps. Measures 1-2: *sffz*, *ff*; Measures 3-4: *f*.
- Staff 6: Bass clef, 2 sharps. Measures 1-2: *sffz*, *ff*; Measures 3-4: *f*.

Performance instructions:

- sffz*, *ff*
- sfz*
- sffz*
- sffz*
- p*
- mf.*
- molto cresc.*
- 12*

(Tableau)

p *molto cresc.*

tunga

ff *tr*

p

Meno mosso
Sopr.

mf.

She jilts him!

mp.

It can-not

She jilts him!

Chorus

Alto

Tenor

Bass

Meno mosso

ff

sffz

sfz dim.

in tempo

A. *mf* Once a-gain— and
be!
He is refused!

molto cresc. *sffz p in tempo cresc.*

(spoken)

A. this time before the world! Damnation! **Don Francisco**
D.E. Nay, nay, my friends! A

sfz *sffz p* *f* *f*

D.E. dance is but a dance: **On with the Fiest-a!**
sffz poco accel. sfz *sfz*

Scene VI

Allegro feroce



Castro

C. These mincing steps and these

sffz

ff

Poco più mosso

C. gri-maces are but mocker-y!

colla voce *sffz*

sffz *sffz*

C. You smirk and bob like pup-pets,— you bow and scrape like

fp *sfz*

C. mid-gets— to a love-sick gu-i-

sffz *ffffz* *ff colla voce*

ff *sffz*

Tempo moderato

marcatiss.

c. *tar!* Who dares to dance with Castro?

c. *I of - fer you no pu - ny min-u -*

sffz p *colla voce* *sffz*

c. *et!* I bid you meet me in the ancient

> a tempo

sffz fp *fp cresc.* *sffz*

c. *dance of the Cal-i - for - nians:* the an-*cient*

sffz p cresc. *sffz*

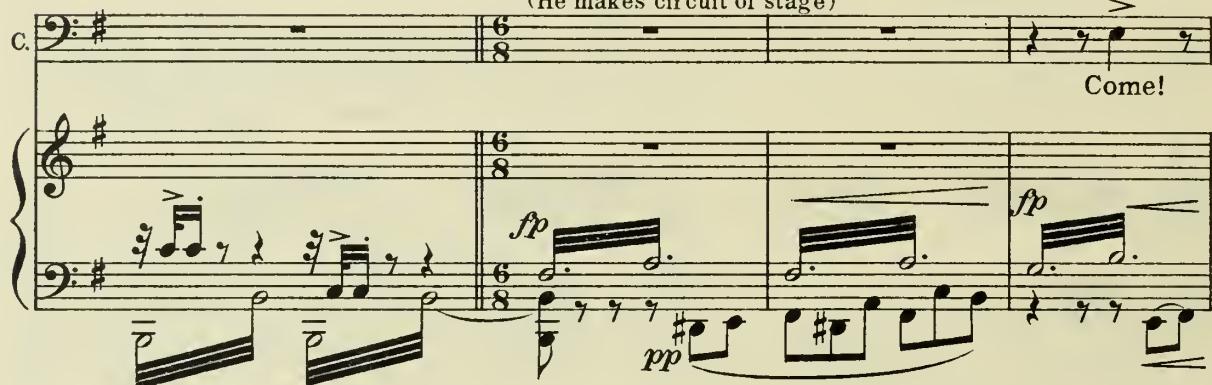
258 Lento
(shouted)

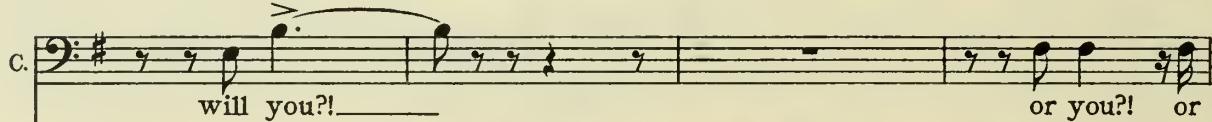
(He sticks his dagger in ground)

C. 

Allegro agitato

(He makes circuit of stage)

C. 

C. 



C. 



C. Come! Come!

fz

f molto cresc.

C. I chal - lenge you one and

ff (he takes an attitude of defiance)

(The crowd turns away, showing disinclination)

C. all! *poco a poco tranquillando*

fff

sffz

sfz sfz

C. dim.

(Natoma rises slowly)

Molto lento

(she walks to centre) *molto cresc.*
rit. molto *pp*

her belt and sticks it next to that of Castro)

Castro

You? No! no! —

C. *Bassoon*

Chorus

Na - to - ma! —

ff *sffz* *sfp* *s*

(Natoma points at daggers)

molto allargando e cresc. possibile

(Castro makes a wild gesture)

accel. 3 *subito*

(they pose for the dance)

bassoon

bassoon

bassoon

bassoon

bassoon

Dagger-Dance

Maestoso

sffz *mf* *sffz* *mf* *sffz* *simile*

8va bassa.....

sffz *staccatiss.*

8va bassa.....

ff *fff*

8va bassa.....

sfffz tutta forza

8va bassa.....

cresc. possibile

8va bassa.....

sffz

8va bassa.....

8va bassa.....
staccatiss.
8va bassa.....
ff
fff
8va bassa.....
(Natoma passes Castro)
ff
f

Lento maestoso
Natoma stabs Alvarado
Alvarado (falls to the ground - dies)
Di - os!
ffffz dim.
colla voce

Soprano *ff*
Alto Kill her!
a tempo

ritenente - molto patetico *declamato*

Tenor
Kill her! Bass
A-way with her!

Paul (to his sailors)

To the rescue!
Sopr. *ff*
Kill her!
Alto *ff*
Kill her!
Ten.
Bass *ff* Away with her!
Away with her!
molto dim. *Clunga*
ff

(church doors open and Father Peralta appears)

Andante religioso

Organ *p express.* *molto cresc. e molto allarg.*

Piano *pp*

Father Peralta

F.P. Hold! — Hold! — No - - mi - ne

ffp a tempo *fp*

pppp

F.P. Più lento (Natoma goes up stage)

Chri - sti! —

declamato *ritenente*

f dim.

sempre più tranquillo (she goes to steps of church)

(she drops dagger and falls at the feet of Peralta)

Lento maestoso

Father Peralta

Ven - - geance is mine, saith the

Curtain

Lord! _____

End of Act II

Act III
Prelude

Moderato, ma feroce

Più lento

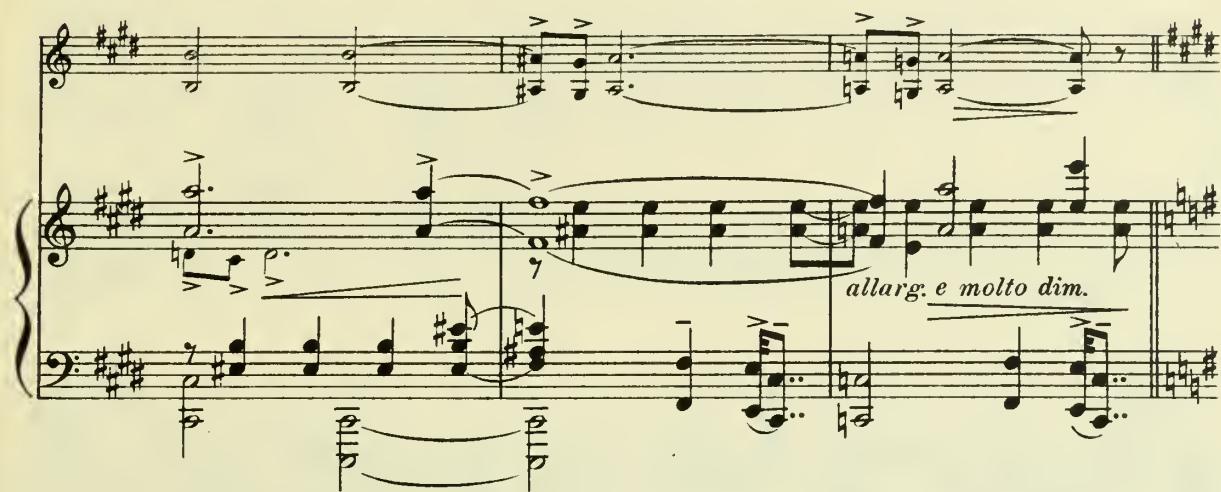
declamato

Maestoso e patetico

locو

A musical score for piano, featuring six staves of music. The score is in common time and consists of measures 267 through 273. The key signature is A major (three sharps). Measure 267 starts with a forte dynamic and includes a dynamic marking "molto marcato". Measures 268-270 continue the rhythmic pattern established in the first measure. Measure 271 begins with a dynamic marking "molto cresc." followed by a series of eighth-note chords. Measure 272 continues with a dynamic marking "molto cresc." and a change in key signature to D major (one sharp). Measure 273 concludes with a dynamic marking "drammaticamente e precipitato" and ends with a dynamic marking "a tempo". The score uses various performance techniques such as slurs, grace notes, and dynamic markings.

Musical score for piano, page 222, measures 8-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 8 starts with a dynamic of molto allarg. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 9 begins with a dynamic of fff tutta forza . The right hand continues eighth-note chords, while the left hand plays sixteenth-note patterns. Measure 10 concludes the section.



Un poco meno lento

molto cresc.

ppp subito

pp

cresc. possibile

*largamente
ten. ten. allarg.*

fff

dim. molto p

a tempo

pp

molto cresc.

f

cresc. possibile ed accel.

fff

sfffz secco

Scene: Interior of Mission Church

271

(Curtain) (Natoma is discovered a-

Andante

lone in the church, huddled together on altar-steps)

Natoma (*sotto voce*)

N.

N.

ba - by, Be - ware of the hawk, my child! It flies in wide, wide

N.

p subito

cir - cles And turns up-on the wing, Too

N.

quick for the eye to fol-low: Be - ware!

N. ware! Be-ware!

N. Lie

N. down in the nest, my ba-by, Lie down in the nest, my child; The

N. wil-low - bough will hide you And rock you in its arms:

N. So sleep until to-morrow: Lie down, lie

N. *down, lie down.*

sempre più tranquillo e perdendosi

perdendosi

(Natoma rises)
Maestoso e patetico

lunga a tempo

ppp > 8va bassa 8va

loco

Natoma (in front of altar-rail)

N. *molto marcato*

Lone - ly am

I, lone -

- ly is my heart;

I feel it beating here within like the break - ing of the

molto cresc.

N. *p*

sea _____ against the shore. _____ I would cry out!

molto cresc.

N. *fff*

Ah! _____

f *drammaticamente e precipitato*

N. *a tempo*

f *8va bassa* *8va*

N. Yet all a-round _____ me

loco

N. are these walls, that on - ly

echo back my voice: Lonely am I! What mean these gloom - y

shadows, these unknown shapes that point their fin-gers at me?

There is a mist before my eyes, I walk in dark - - ness.

N.

The

dolente

N.

eyes of my peo - ple were cold and dark;—

N.

(coming centre)

p *pp poco rit.*

The eyes of the stranger were soft— and

p *sfz* *p* *p* *poco rit.*

pp

Meno mosso

blue,

pp dolciss.

lusingando

N. His voice was the call — of the dove — to his mate, —

N. his breath was honey —

N. on the wings of the bee. —

N.

N.

dim. pp

His song —

— was the song — of the morn - - - ing,

the song — of the morn - ing,

pp sempre

pp possibile

N. — that bids the flow-er
lusingando
p

N. — to lift her head and
p

N. — hail
ppp a tempo

N. — the com - - ing of the dawn!
molto cresc.

N. *ff*

molto appassionato

sff *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

a tempo

8va bassa *8va bassa*

N. I feel it beat - ing Like the breaking of the sea against the

N. *f*

I was tempted, I have done
shore.

molto marcato *sempre cresc.*

N. wrong, I thought only of Na - to - - ma: False have I

N. been, false to my - self, > >> False to my fa-ther's

N. teach-ing, false to my peo - ple's faith.

N. Ma-ni-tou! hear me! *feroce* Manitou!

N.
ff tutta forza
 hear me!
 I have a-wak - - ened!

N.
ffz ffz
ffp
 I will go to my peo - - ple. The voice of my
ffz
ffz

N.
 father is calling, "This land is ours!" We will rush from the
ffp
ff
ffz

N.
fff. *mf animando*
 moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his
fff
ffp animando

N. house shall lie bur-ied 'neath our an-ger.

N. In my breast I hold the to - ken, And the gift shall be un-

N. broken From the Spirit to his peo-ple.

N. *a* tutta forza *ff* *fff* tutta forza

Peralta (comes from back of altar and appears on steps)

F.P.

Peace! — Peace in the house of God!

rit.

8

ppp subito *pp* *ppp rit.*

animato

Natoma (defiantly)

Your God, — *feroce* not my God!

attacca

a tempo *sffz*

Più tranquillo Peralta Andante religioso

f Our God, my child.

espressivo

a tempo

mf *espress.* *doloroso*

dim.

F.P. (softly) My child, there is but one God, _____

p maestoso

F.P. — the mighty Spirit of your peo-ple and of mine. —

This is His House, build-ed to pro - tect, — to

cresc.

shield, to help us both. —

con calore

Natoma (turning her head)

N. I need no help from an - y one.

p tranquillo

Peralta

F.P. Thou art in - deed in need of help.

Natoma *p*

N. I will go my

poco sforzato

pp

N. way!

Peralta (coming down)

F.P. Turn not a -

animando

espressivo

A musical score page featuring two staves. The top staff is in bass clef, F major, and has lyrics: "way, my child! Lift up thine eyes, and greet the". The bottom staff is in treble clef, C major, with dynamics and markings: "dim. e più tranquillo". The page includes measure numbers 8 and 9.

F. P.

light of e - ter - nal love!

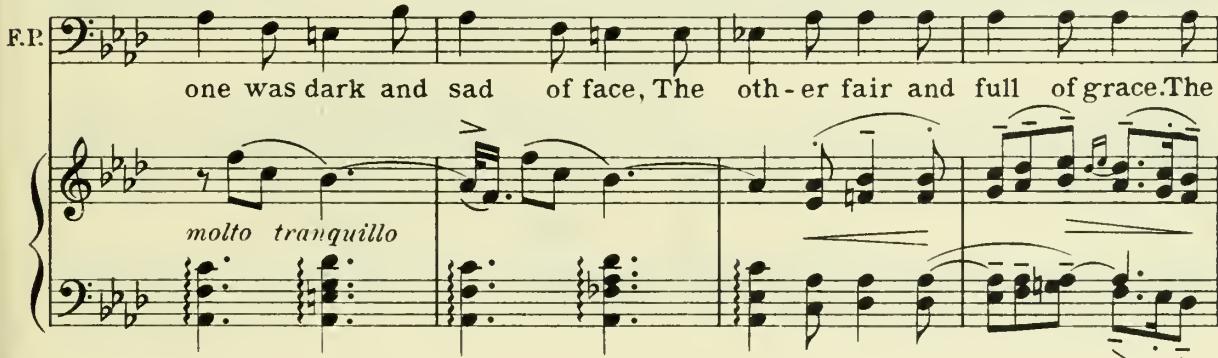
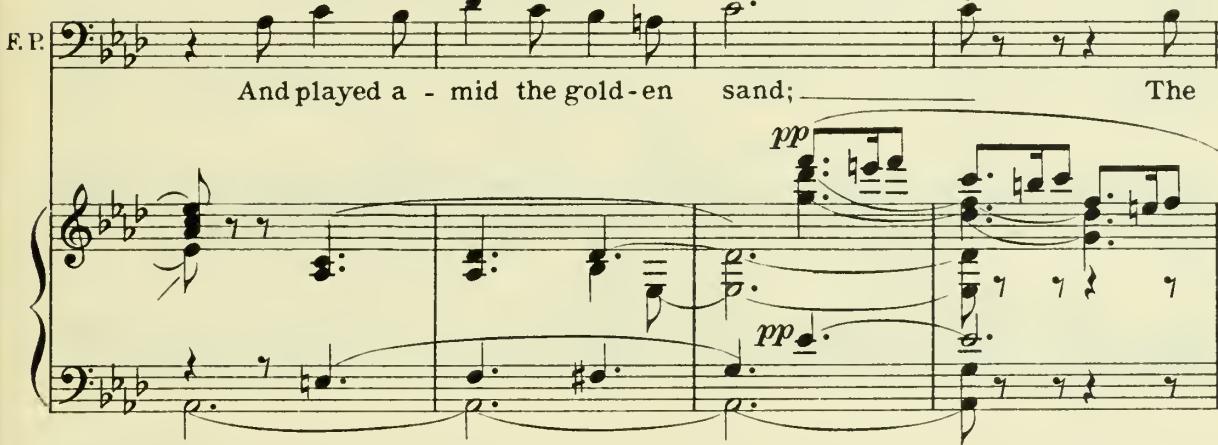
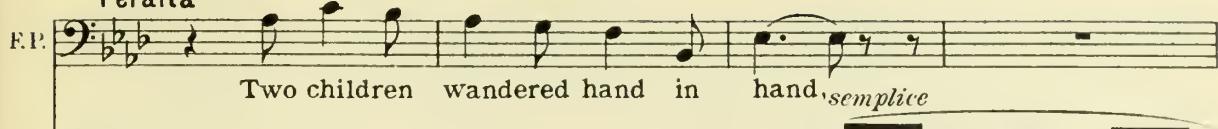
8

8

Allegretto moderato

A musical score for piano, featuring three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in treble clef. Measure 1 begins with a rest followed by a dotted half note. Measure 2 starts with a forte dynamic (f) indicated by a large 'f' above the staff. The middle staff has a melodic line with eighth-note chords. The bottom staff has a harmonic line with quarter notes. Measures 3-4 show a continuation of the melodic and harmonic patterns. Measures 5-6 show a transition, starting with a piano dynamic (p) indicated by a small 'p' above the staff. The middle staff has a melodic line with eighth-note chords. The bottom staff has a harmonic line with quarter notes. Measures 7-8 show a continuation of the melodic and harmonic patterns.

Peralta *p molto tranquillo e semplice*



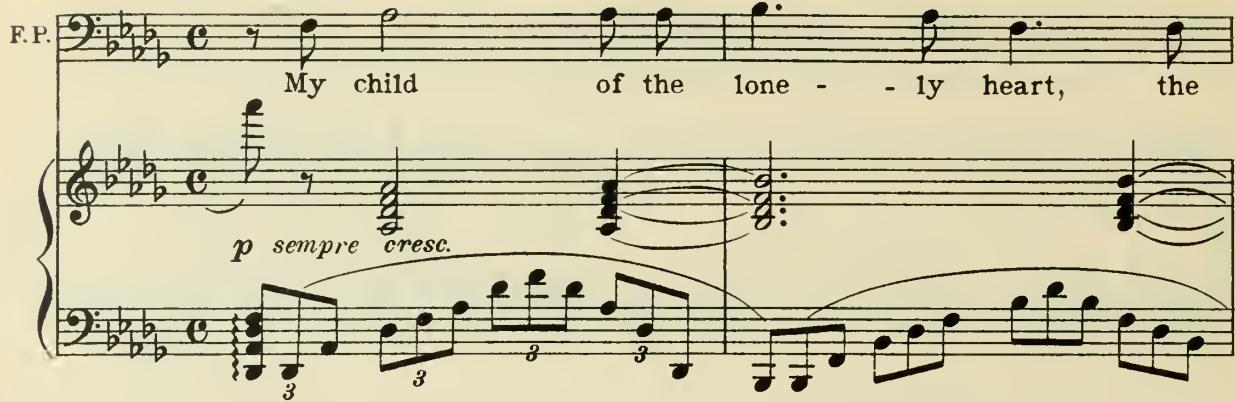
F.P. woke to thrill With God's great song: "On earth good-will." O

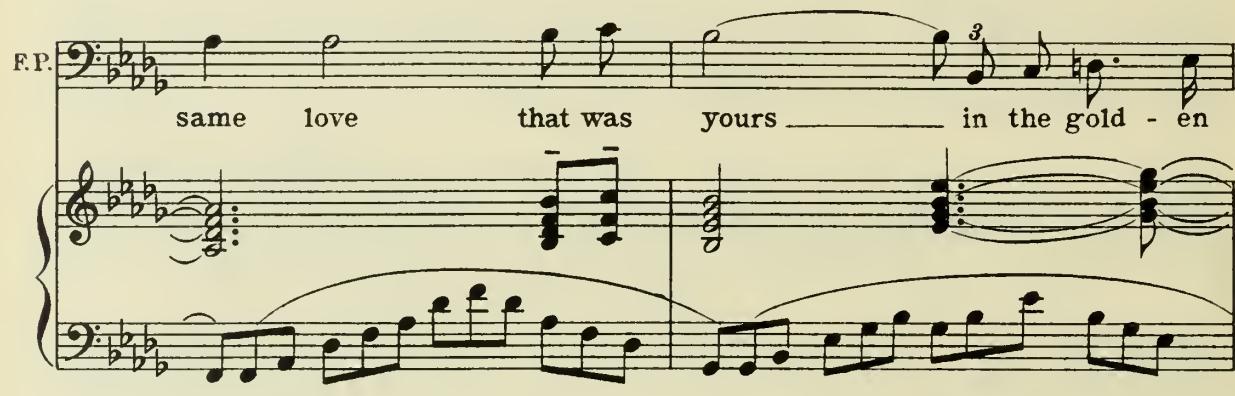
F.P. Faith di-vine! O Pow'r of Love! *dolciss.*

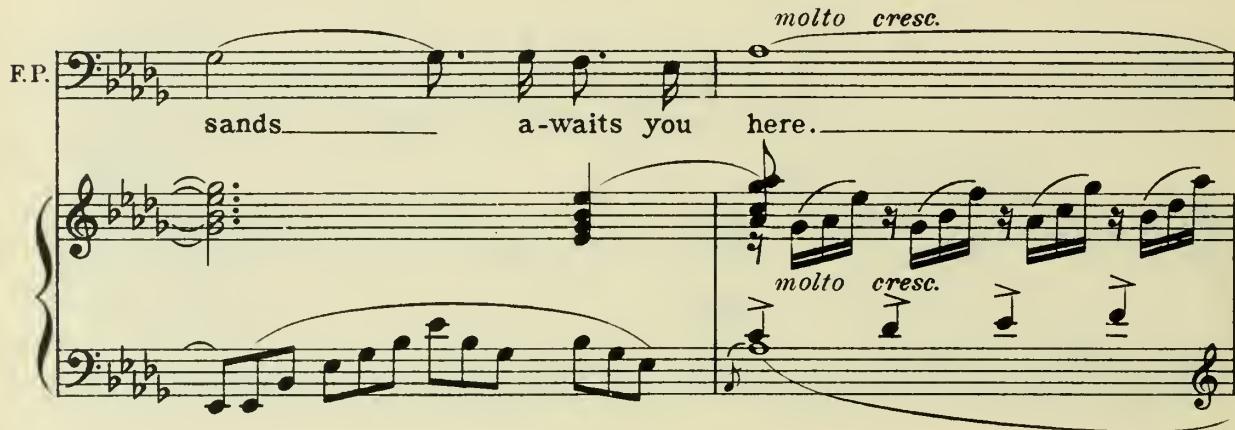
F.P. This is the message from a - bove.

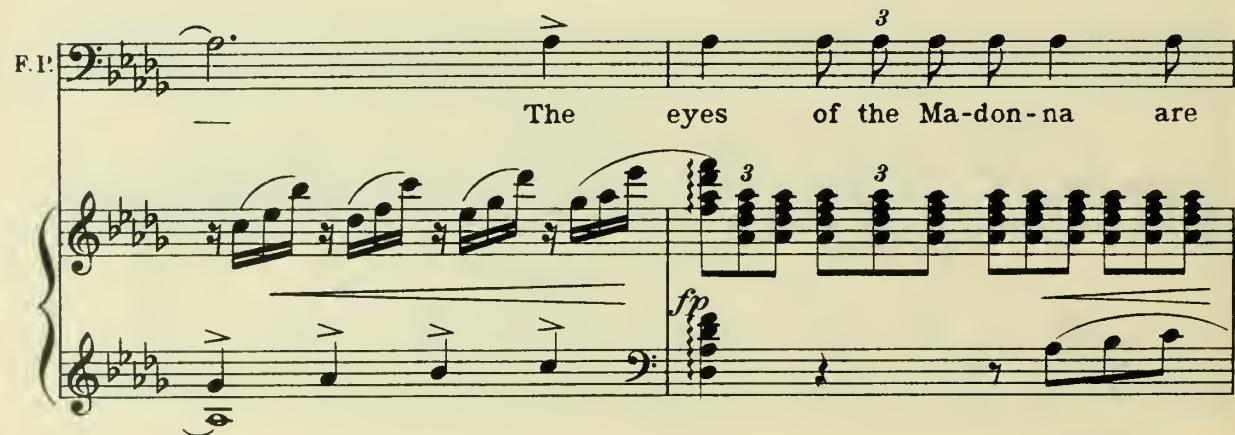
F.P. *perdendosi*

Con anima

F.P.  My child of the lone - ly heart, the
p semper cresc.

F.P.  same love that was yours in the gold - en

F.P.  sands a-waits you here.
molto cresc.

F.P.  The eyes of the Ma-don-na are

F.P. look-ing in - to thine; She holds out Her arms to

F.P. thee; She will take thee un - to Her great

F.P. heart; She will lift thy

F.P. soul un - til it joins the

Meno mosso

F. P. spir - it of thy Fa - ther, thy
rit. pesante

F. P. Fa - ther in the clouds a - bove the moun - tain..

(Natoma has gradually lifted her face)

Meno mosso

Natoma (in quiet ecstasy)

N. Love shall be re - paid by love..

pp

molto express.

Molto tranquillo

N. *pp* There is one I wish to make hap-py;

dolcissimo

ppp subito

ppp

N. > 3 (coming close to Peralta)

My love is my faith!

perdendosi

Molto lento

N. *ppp* I will do thy bid - ding:

F. P. I have spok-en!

Peralta *mf molto cresc.*

Glo-ry to the

Più animato

F. P. Più animato

Più maestoso

F. P. pow'r of love! All praise to our La - dy, — who speaks thro' this

f

p molto cresc. ed animando

(turns toward crucifix)

F. P. child! 8 *più cresc.*

Tempo giusto
F. P. Now let all that trust in Thee re-

ff (Peralta walks up altar-steps and taps a bell)
F. P. joyce!

Organ on stage

ff

(Two Friars open main door of church. Choir enter organ-loft)

Organ

Piano tacet

Chorus

Tenor I (17th Century) *p-*

Te lu - cis an - te ter - mi - num, —

Tenor II *p-*

Te lu - cis an - te ter - mi - num, —

Bass I *p-*

Te lu - cis an - te ter - mi - num, —

Bass II *p-*

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

(Acolytes light candles on altar)

Musical score for the Acolytes' chant, featuring four staves (Soprano, Alto, Tenor, Bass) in common time. The vocal parts sing "ut protuta cle-men-ti-a sis" in unison. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. Measure 1 ends with a fermata over the piano part.

(Father Peralta dons vestments.
The church commences to fill)Poco animato
p poco a poco cresc.

Musical score for Father Peralta's vestment ceremony. It features four staves. The vocal parts sing "præ-sul et cu-sto-di-a" followed by "De-o Pa-tri sit". The piano accompaniment provides harmonic support with eighth-note chords. This section is repeated three times.

Poco animato

Musical score for the final section of the hymn. It features four staves. The vocal parts sing "præ-sul et cu-sto-di-a" followed by "De-o Pa-tri sit". The piano accompaniment includes a dynamic marking of *tranquillo dim.* and *pp*. The score concludes with a final cadence.

(Paul enters, and takes seat near and facing altar)

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1st Chorus

glo - ri - a, et Fi - li - o, qui a mor - tu - is sur-re - xit,
glo - ri - a, et Fi - li - o, qui a mor - tu - is sur-re - xit,
glo - ri - a, et Fi - li - o, qui a mor - tu - is sur-re - xit,
glo - ri - a, et Fi - li - o, qui a mor - tu - is sur-re - xit,

2nd Chorus

Tenor I
De - o Pa - tri sit glo - ri - a, et Fi - li - o
Tenor II
De - o Pa - tri sit glo - ri - a, et Fi - li - o
Bass I
De - o Pa - tri sit glo - ri - a, et Fi - li - o
Bass II
De - o Pa - tri sit glo - ri - a, et Fi - li - o

ac pa - ra - cli - to, in sem - pi - ter - na
ac pa - ra - cli - to, in sem - pi - ter - na
ac pa - ra - cli - to, in sem - pi - ter - na
ac pa - ra - cli - to, in sem - pi - ter - na

ac pa - ra - cli - to,
ac pa - ra - cli - to,
ac pa - ra - cli - to,
ac pa - ra - cli - to,

ac pa - ra - cli - to,

*rit.**Meno*

sæ - rit. cu - la. Te lu - cis an - te
 sæ - rit. cu - la. Te lu - cis an - te
 sæ - rit. cu - la. Te lu - cis an - te
 sæ - rit. cu - la. Te lu - cis an - te
 sæ - cu - la. Te lu - cis an - te

f rit. in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te
f rit. in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te
f rit. in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te
f rit. in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

(Don Francisco and Barbara enter last, taking seats across

Meno

rit.

Natoma is standing on upper step of altar,
aisle from Paul, facing altar. facing full length of church, recognizing no one.)

ter - mi - num, re - rum Cre - a - tor,
 ter - mi - num, re - rum Cre - a - tor,
 ter - mi - num, re - rum Cre - a - tor,
 ter - mi - num, re - rum Cre - a - tor,

f

po - sci - mus.

(Peralta mounts pulpit)

f sempre dim.

sempre dim. e più tranquillo

Peralta (spoken)

My children: our steps are taken in darkness, but the light of Eternal Love shall make our pathway clear. Judge not, that ye be not judged. intoned

p

F.P.

Come

pp

a piacere

F.P.

— un - to me, all ye that la - bor and are heav-y la - den, and I will give you

—

Soprano I

p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Soprano II

p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto I

p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto II

p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

F. P.

pp

rest.

Organ

pp

Piano

pp (Violins con sordini
in Orchestra)

(Natoma turns and looks at Peralta, who bows slightly and benignly)

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

pp

(The Nuns enter from doorway of convent-garden)

Soprano

Ho - san - na in ex - -

Alto

Ho - san - na in ex - -

Tenor
on stage *poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num;

Bass
on stage *poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num;

p

cel - sis. Do - mi - nus De - us

cel - sis. Do - mi - nus De - us

o - - mnes gen - tes lau -

o - - mnes gen - tes lau -

(Natoma slowly steps down into main aisle, and walks to where Barbara and Paul are

Sa - - ba - - oth. San - -

da - te e - um, o - mnes po - pu - li

da - te e - um, o - mnes po - pu - li

seated opposite each other)

ctus, San - - - ctus Do - mi - nus,

ctus, San - - - ctus Do - mi - nus,

lau - da - te Do - mi - num, o - mnes

lau - da - te Do - mi - num, o - mnes

San - - - etus, De - - - us
 San - - - etus, De - - - us
 po - pu - li lau - da - te Do - mi - num,
 po - pu - li lau - da - te Do - mi - num,
 3 3 3
 3 3 3
 > > >

(the Nuns kneel on either sides of cross-aisle. Natoma turns in main aisle, facing the altar)

(Barbara and Paul come into main aisle, clasp hands, and kneel facing altar in front of Natoma)

De - - us Sa - - ba - oth.

num, lau - da - te Do - - - mi - num.

da - - - te Do - mi - num.

fff Ho-san - - na!

ff tutta forza

ffff *ppp* *accel.*

ff

allarg.

Tutti *ppp* *cresc. possibile*
 I. Solo voice *Do - - - mi - num!* *cresc. possibile*
Lau - da - te *Tutti Lau - da - te!*

8.....

cresc. molto ed allarg.

(Natoma lifts amulet from off her neck, and places it over Barbara's shoulders)

Più lento, molto maestoso

fff
 San - - - ctus, San - - - ctus,
fff
 San - - - ctus, San - - - ctus,
fff
 San - - - ctus, San - - - ctus,
fff
 San - - - ctus, San - - - ctus,

Più lento, molto maestoso

15 *ff grandioso*

3

Do - mi - nus De - us Sa - - ba - oth.
 Do - mi - nus De - us Sa - - ba - oth.
 Do - mi - nus De - us Sa - - ba - oth.
 Do - mi - nus De - us Sa - - ba - oth.

8.....

(Natoma turns again, facing length of church,

Ple - - - ni sunt cœ - - - li et
 Ple - - - ni sunt cœ - - - li et
 Ple - - - ni sunt cœ - - - li et
 Ple - - - ni sunt cœ - - - li et

8.....

22341

and resumes her slow walk. When she

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

8.....

reaches cross - aisle she turns to the right,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

8.....

sempre ff

walking between the kneeling nuns.

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

8.

She proceeds to doorway of convent - garden.
poco a poco dim.

san - - - na in ex -

8.

poco a poco dim.

The nuns rise, and walk past her on either side, entering the convent-garden.
ancor dim.

cel
ancor dim.
cel
ancor dim.
cel
cel

Peralta lifts his hands in benediction. All kneel)

p pp
sis!
p pp
sis!
p pp
sis!
p pp
sis!

312 (Natoma pauses in doorway of convent-garden, contending with suppressed emotion; her back to audience)

Musical score for piano and voice. The score consists of three staves. The top staff is for the piano, showing two hands playing in a dark key signature (two flats). The middle staff is for the voice, with lyrics in parentheses: "(Natoma pauses in doorway of convent-garden, contending with suppressed emotion; her back to audience)". The bottom staff is for the piano. Measure 312 starts with a forte dynamic (f) and a piano dynamic (fp), followed by a series of eighth-note chords. Measure 313 begins with a piano dynamic (sfz) and a forte dynamic (fp).

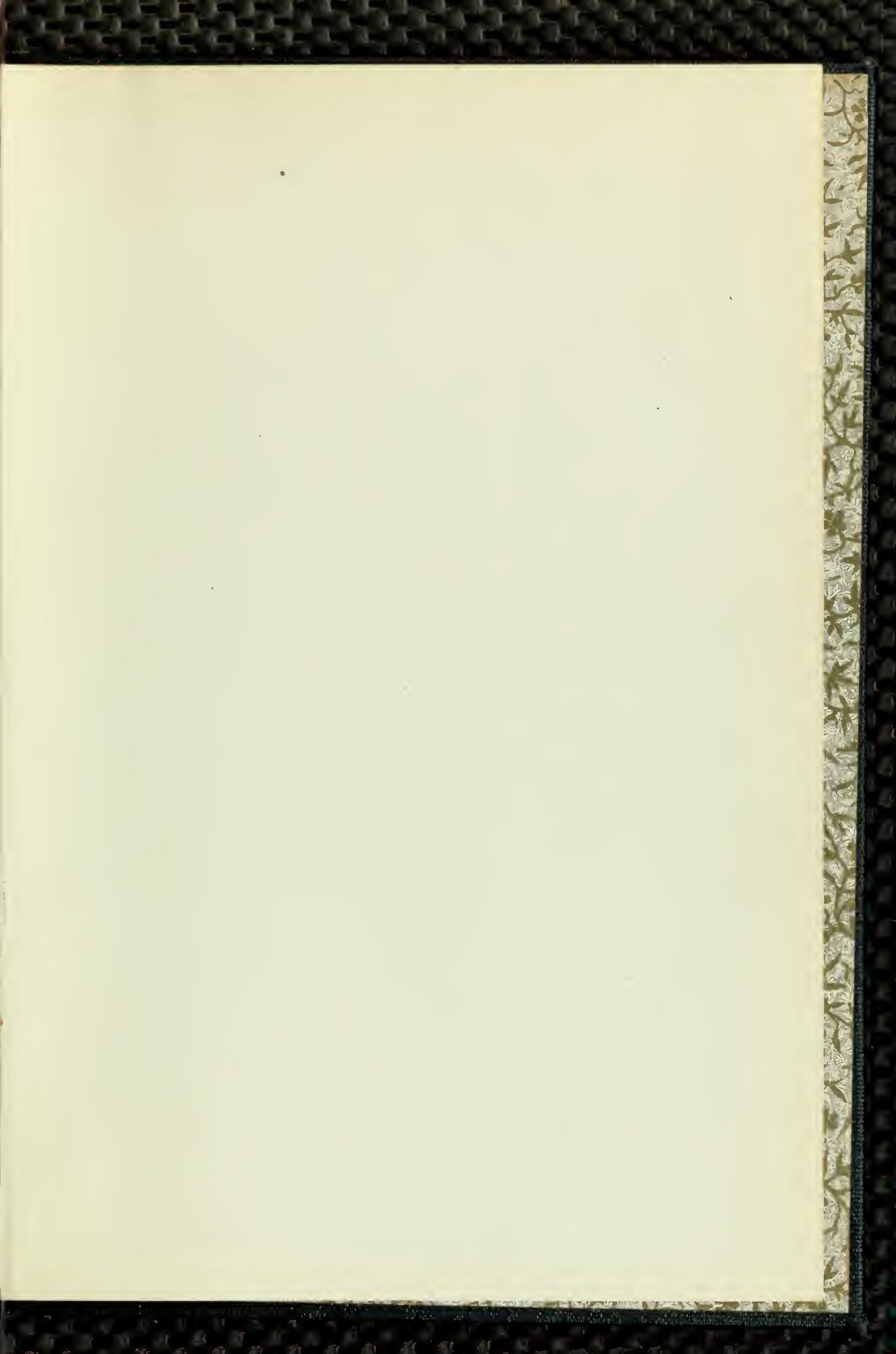
(She enters the convent - garden, and the doors close upon her)

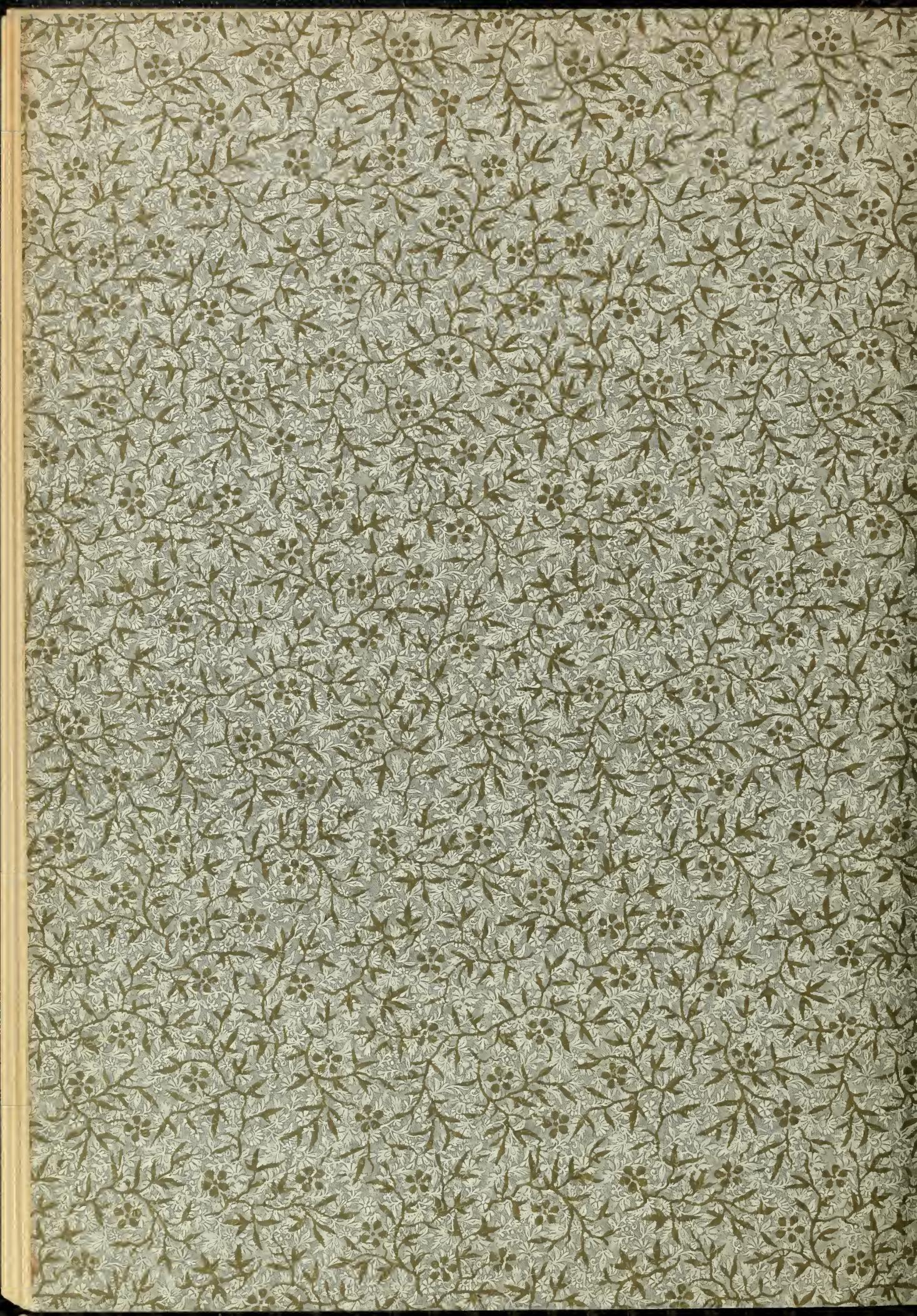
molto ritenente

Musical score for piano and voice. The top staff is for the piano. The middle staff is for the voice, with lyrics: "con tutta forza". The bottom staff is for the piano. Measure 314 ends with a piano dynamic (sfz). Measure 315 begins with a forte dynamic (ffz) and a piano dynamic (p), followed by a piano dynamic (sfz).

Curtain

Musical score for piano and voice. The top staff is for the piano. The middle staff is for the voice, with lyrics: "molto cresc.", "lunga", and "sfz". The bottom staff is for the piano. Measure 316 ends with a piano dynamic (sfz). Measure 317 begins with a piano dynamic (sfz) and a forte dynamic (f).





BRIGHAM YOUNG UNIVERSITY



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